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THE CENTRAL STATES SPEECH JOURNAL

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CONVENTION PROGRAM PREVIEW

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The Central States Speech Journal

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CENTRAL STATES SPEECH ASSOCIATION—ANNUAL CONVENTION
17, 18, 19 APRIL, 1952 — HOTEL MAYO, TULSA, OKLAHOMA

In joint session with

The American Educational Theatre Asociation
The American Forensic Association
The Oklahoma Speech Association
The Kansas Speech Association

Theme of the Convention: "*Professional Growth and Unity*"

Workshop Session—Sectional Meetings—General Sessions—Round Tables

AREAS INCLUDED IN THE PROGRAM

Public Address	Communications	Graduate Study
Audiology and Teaching the Deaf	Speech Therapy	Listening
Drama and Theatre	Radio	Teaching Speech in the High School
Semantics	Fundamentals	Teaching Speech in the Elementary School
Forensics	Voice Science	Business and Industry
Discussion	Debate	Rhetoric
Interpretation	Adult Training	

THURSDAY, 17 APRIL

3:00 p.m. Meeting of the Committee on Local Arrangements.
4:00 p.m. Joint Meeting, Executive Committee and Advisory Council of C.S.S.A.
7:00-9:00 p.m Registration, Hotel Mayo.
7:30 p.m. Entertainment (Tulsa University, Hosts)
8:00 p.m. Executive and Advisory Council, C.S.S.A.

FRIDAY, 18 APRIL

9:00 a.m. — GENERAL SESSION

Welcome: Dr. C. I. Pontius, President, University of Tulsa.
Keynote Address: Paul Bagwell,
Executive Vice President, Speech Association of America
Overview of the Convention: John Keltner,
President, Central States Speech Association
Presiding: William Sattler, Past President, Central States Speech Association

10:30 a.m. — SECTIONAL MEETINGS

Methods in Public Address Research
A. J. Croft, Southern Illinois University, Chicago, Chairman
Problems Common to Speech Correction and Audiology
Charles Lightfoot, Northwestern University, Chairman
Choosing and Planning the High School Play (arranged by A.E.T.A.)
Mabel Clare Allen, Illinois State Normal University, Chairman
Speech in Business and Industry
William Sattler, University of Michigan, Chairman
Semantics — Elwood Murray, University of Denver, Chairman
Problems in Forensics—Eugene Chenoweth, University of Indiana, Chairman

10:30 a.m. — ROUND TABLE

Problems in Unity and/or Diversification in the Development of our Regional and National Groups
Kim Giffin, University of Kansas, Chairman

10:30 a.m. — WORKSHOPS

Problems in Teaching Speech in the Elementary School
Doris Brown, Tulsa Public Schools, Chairman
Problems in Communication Courses
Keith Case, University of Denver, Chairman

12:15 p.m. — UNIVERSITY LUNCHEONS

2:00 p.m. — SECTIONAL MEETINGS

Discussion — Edd Miller, University of Michigan, Chairman
Dramatic Criticism (arranged by A.E.T.A.)
Edwin Pettet, Carleton College, Chairman
Stuttering — Wendell Johnson, University of Iowa, Chairman
Oral Interpretation: The Whole and Its Parts
Patricia McIlrath, University of Illinois, Chairman
Rhetorical Theory — Warren Guthrie, Western Reserve University, Chairman
Radio Research — Forest Whan, University of Wichita, Chairman
Graduate Programs in Speech
H. W. Gilkinson, University of Minnesota, Chairman

2:00 p.m. — ROUND TABLE

Problems in Profesional Growth and Development
Kim Giffin, University of Kansas, Chairman

2:00 p.m. — WORKSHOPS

Problems in Teaching Speech in the High School
Dorothy Summers, East Central State College, Chairman
Problems in Teaching Speech in the Elementary School
Doris Brown, Tulsa Public Schools, Chairman
Problems in Communications Courses — Keith Case, University of Denver

3:45 p.m. — SECTIONAL MEETINGS

Problems in Teaching the Deaf
June Miller, University of Kansas, Medical School, Chairman
Speech Contests — Donald Olson, University of Nebraska, Chairman
Drama in the College Curriculum (arranged by A.E.T.A.)
Warren Lee, University of South Dakota, Chairman
Audience Research Studies
Elwood Kretsinger, University of Oklahoma, Chairman
Rhetorical Criticism — Marie Hochmuth, University of Illinois, Chairman

5:00 p.m. — READING HOUR

Charles P. Green, University of Oklahoma, Chairman

8:15 p.m. — DRAMATIC PRODUCTION

"Chicken in the Ruff"
Original Musical Comedy by the Tulsa University Players

SATURDAY, 19 APRIL, 1952

9:00 a.m. — SECTIONAL MEETINGS

Solving the Scenery Problem (Arranged by A.E.T.A.)
Preston Magruder, University of Arkansas, Chairman
Psychological Foundations of Speech Therapy
Martin Palmer, University of Wichita, Chairman
Planning the College Forensic Program — H. L. Ewbank, Jr., Chairman
The High School Fundamentals of Speech Course
Laurence Norton, Bradley University, Chairman
Voice Science and Phonetics — Earl Schubert, University of Iowa, Chairman
Integration of Speech with Related Fields
C. M. Wise, Louisiana State University, Chairman

9:00 a.m. — WORKSHOPS

Elementary School Teachers—Doris Brown, Tulsa Public Schools, Chairman
Problems in Communication Courses — Keith Case, University of Denver

10:30 a.m. — GENERAL SESSION

Reports from the Workshops
Dorothy Summers, East Central State College
Doris Brown, Tulsa Public Schools
Keith Case, University of Denver
Report from the Round Table on Professional Growth and Development
Kim Giffin, University of Kansas
Plans for the Future — Martin Holcomb, Augustana College,
President-Elect, Central States Speech Association
11:00 a.m.—Business Meeting, Central States Speech Association
John Keltner, Presiding
11:00 a.m.—Business Meeting AETA.
11:45 a.m.—American Forensic Association, Business Meeting.
11:45 a.m.—Kansas Speech Association, Business Meeting.
11:45 a.m.—Oklahoma Speech Association, Business Meeting.
12:30 p.m.—ASSOCIATION LUNCHEON
Speaker: Bower Aly, Editor, *Quarterly Journal of Speech*

2:30 p.m. — SECTIONAL MEETINGS

Techniques of Tryouts and Rehearsals (arranged byA.E.T.A.)
R. V. Holland, North Texas State College, Chairman
Training the Speech Therapist
Margaret Hall, Chicago Public Schools, Chairman
Discussion and Debate in the High School
Dean Berkely, Sioux Falls High School, Chairman
Speech Training among Adults as Directed by College Extension Programs
E. C. Buehler, University of Kansas, Chairman
College Fundamentals Courses
Jack Douglas, University of Oklahoma, Chairman

2:30 p.m. — WORKSHOPS

Elementary School Teachers—Doris Brown, Tulsa Public Schools, Chairman
Problems in Communication Courses — Keith Case, University of Denver
4:15 p.m.—Executive and Advisory Council Central States Speech Association
4:15 p.m.—Conference Evaluation

A RE-EXAMINATION OF THE ETHICS OF PERSUASION

FRANKLYN S. HAIMAN

During the course of a meeting at the most recent national speech convention, a venerable member of our profession expressed the view that, after all, we do not know any more today about rhetoric than did the classical writers. I questioned the statement then, and I question it now, on the grounds that we can and must constantly re-evaluate our concepts in the light of new scientific knowledge. Particularly is this necessary in the field of rhetoric, where the psychological insights which have been achieved during the past century are of such basic relevance. In my opinion we have reached a point where we must face anew, and very squarely, the age old question of the ethics of persuasion.

There are probably none of us in the teaching of speech who have not personally struggled with this problem in our consciences or engaged in endless discussions with our calleagues only to emerge still frustrated and still torn with doubt. I, for one, have from time to time become so uncertain in my thinking as to resolve that, pending the achievement of more satisfactory answers, I could no longer in good conscience teach persuasive techniques. But that conviction would soon get shaken by some line of argument and I would return to the point at which I had started. This paper was motivated originally more by a desire to clarify my own thinking than to offer a solution to others.

I would like to begin by excluding from this discussion those elements of persuasion which never seem to produce anxiety in the speech teacher's conscience. None of us, I think, seriously questions the ethical propriety of a speaker's attempting to influence others by means of reasoned discourse—that is, by the presentation of evidence and logic which induces the listener to accept the speaker's point of view. Nor are we disturbed by the use of devices in style, arrangement and delivery designed to hold the listener's attention, to make ideas interesting and understandable, or to obtain an open-minded hearing for the arguments the speaker wishes to present.

There are other elements of persuasion, however, that are more questionable. Among these I would include the entire gamut of devices recommended by the textbooks for rendering an audience or listener suggestible. I would include the deliberate omission or minimization by a speaker of evidence and arguments which tend to disprove his case. I would include the use by a speaker, with conscious intent, of emotional and ethical appeals designed to short-circuit the listener's critical thinking processes. Lest there be misunderstanding about the sorts of techniques subsumed under the last two categories let me elaborate further.

I refer to the deliberate omission and minimization of materials contrary to the advocate's cause. Obviously no one can speak on any subject and say all there is to say on it. Selection inevitably takes place. But there are different kinds of selection. The speaker may select materials with the intent of providing his audience with the greatest range of coverage in the shortest possible time. He may select ideas with the

FRANKLYN S. HAIMAN *is Assistant Professor of Public Speaking in the School of Speech at Northwestern University.*

intent of including the most significant points and omitting the minor details. Or he may select with the intent of avoiding consideration by the listener of certain lines of thought unfavorable to the speaker's position. It is this latter type of selection with which we are concerned here. I do not intend to *exclude* from consideration activities of this sort when engaged in by debaters, salesmen, advertisers, and lawyers. If such persons contend that their behavior is necessitated and approved by the traditions of their calling I would insist that we re-examine those traditions.

Let us now clarify what is included in the category of questionable emotional and ethical appeals. Note that we have referred only to those appeals employed with *conscious intent.* If a listener accepts what another person says because of the speaker's good looks or personal prestige the speaker cannot be held responsible for that *unless* or *to the extent that* the speaker deliberately capitalizes on these assets in order to win uncritical acceptance of his ideas. We have also specified that we are discussing only those appeals designed to *short-circuit* the listener's rational processes. It is possible to use motive appeals in a rational way —in fact it is impossible to conceive of any line of reasoning which is not eventually linked to the satisfaction of a human motive. For example, any rational case for arming ourselves and our allies is ultimately founded on the *fear* of war. But there is a difference between this kind of motivation and that which says: "If you do not buy your child a television set for Christmas he will become socially maladjusted." Here again the motive, fear, is still present, but the rationale is doubtful. To take another example, the "appeal to tradition or precendent", the argument that we should do a thing because it has been done before, can be used to short-circuit critical processes or it can be used to implement them. Insofar as precedent can be found for a policy, a presumption of its practicability is quite *reasonable.* But when precedent is offered for precedent's sake, to stir the listener's emotions rather than motivate his reason, then we have a short-circuiting process. It was a short-circuiting type of motive appeal which Truman used so effectively in presidential 1948 campaigns with his "Do-Nothing 80th Congress" charge. It was a short-circuit that cast doubt upon Secretary Acheson's ability to deal with the Russians because of alleged Communists in the State Department. It was a short-circuit when General MacArthur brought "a message" to mothers of America from their sons who were dying on the Korean battlefields. It is these sorts of appeal with which we are concerned here.

Henceforth in this paper, unless otherwise specified, we shall use the term *persuasion* to refer to those controversial categories which we have described—suggestion, deliberate omission or minimization of materials contrary to the speaker's case, and the deliberate use of non-rational motive appeals. It is with regard to these elements that I would like to re-examine the ethics of persuasion.

We can approach the problem rather clearly by asking and answering two questions: First, shall we teach students *about* persuasion? Second, shall we teach them how to become proficient and skillful in the use of persuasive techniques? Let us take each separately.

Though some might disagree, I would dismiss the first question rather briefly as not posing a serious ethical problem. Persuasion goes on in the world; therefore we should know all that can be discovered about it. Even if we do not approve of its use (which question we will postpone until later, simply assuming the worst for the moment) it should still be a subject for study. One of the functions of education is to help students understand the world we live in and the people who inhabit it. We do not study only those phenomena of which we approve. We study criminology, we study hurricanes, we study about war and the causes of war.

If for no other reason, we should understand these phenomena in order to protect ourselves against them. A pamphlet published by the Institue of Propaganda Analysis, for example, analyzing the persuasive techniques of a speech by Father Coughlin, is invaluable in aiding a student to identify these devices and thus be less susceptible to them.

Finally, our well-considered principles of academic freedom would demand that we teach about persuasion, for a student must be free to learn about alternative methods of behavior in order to make his own choices intelligently. It is for this same reason that the proponents of academic freedom rightly insist that we must teach about Communism in our schools.

Whether a course which confines itself to teaching *about* persuasion properly falls within the domain of a department of speech or a department of social psychology is a matter I would not care to argue here; but I would readily and eagerly admit its part somewhere in the curriculum.

Our second question is not so simple. Shall we teach people to become skillful in persuasion, thus admitting it to be a necessary part of human behavior and, by indirection, probably contributing to the idea that it is ethically justifiable as well? Before we can answer this question we must first determine in our own minds if persuasion *is* a necessary part of our behavioral repertoire, and we must determine whether or not it is ethically justifiable. Let us take one issue at a time.

We can begin by admitting that persuasion does go on in the world about us and will probably continue to do so long after we and our students are dead and forgotten. But this is no argument for engaging in it ourselves or training others to do so. There are many patterns of human behavior — lying, cheating, counterfeiting, etc.—which exist and will continue to exist. We admit them as objects of interest and study but we do not cultivate skills in practicing them—at least not for academic credit!

We also hear it argued that since man is an emotional being incapable of operating in a rational vacuum we must, if we are to be realistic and if we ever hope to influence human behavior, employ persuasion. What confusion the word *realistic* sometimes conceals! Of course man is an emotional being—in the sense that his behavior is basically motivated by his loves, hates, fears and desires. Of course he does not operate in a rational vacuum. But let us not, therefore, conclude that there is no distinction between men whose behavior, *in the fulfillment of their emotional needs*, is guided by reality and reason, and those whose behavior is dominated by phantasy and rationalization. I think I can assert with the full support of psychology

behind me that it *is* possible to move men to belief or action on the basis of *enlightened* self-interest; that it is not necessary to stir their emotions, to reinforce their rationalizations, to short-circuit their critical processes in order to influence human behavior.

All men begin with emotional needs. They are, to a greater or lesser degree, *capable* of implementing those needs most of the time on the basis of intelligent, reflective choice. That they sometimes do not do so is the result of an emotional predisposition to favor one particular method of satisfying their needs. If and when they justify this solution to themselves or others they engage in what is known as wishful thinking or rationalization. It is likewise possible for a speaker to do the same thing for (or to) them. He can encourage their pre-dispositions or prejudices; he can provide reinforcement for their rationalizations. This is what the advocate does when he uses the techniques we are discussing in this paper. They may be quick, but they are not necessary, in obtaining action. If I, as a skillful speaker, have a hungry mob before me, I may be able to stir them to march on Washington, but I can also convince them of more intelligent ways to procure food on a more satisfying basis.

I do not wish to discredit entirely the view that persuasion is necessary, for I think it has one element of merit. There may be times when the only way to protect ourselves from the onslaught of others is to engage in the enemy's tactics—to fight fire with fire, as the saying goes. If we are forced into that kind of a situation we want to be able to handle it as well as or better than our adversaries. But I am extremely skeptical about the extent to which this sort of thing is really necessary most of the time. Fire can usually be fought much more effectively with chemicals or water than with fire. The belief that we can win a struggle only by apeing our competitor's tactics is an easy rationalization for the unresourceful mind. However, I am ready to admit the occasional necessity for "defensive persuasion" and move on to a consideration of the problem of ehtical justification.

Our question now becomes, not "Is it done?" or "Is it necessary?" but "Ought it to be done?" When we raise the question as to whether something ought to be done we imply that there are certain standards or criteria by which we can judge and evaluate it. Each of us is likely to bring his own unique values to the situation. However, I would suggest that in our society there is only one ultimate value on which all such questions must be decided. It is the only value I know which is legally and normally binding on all who choose to live in our culture. That is the democratic ethic.

What is the democratic ethic? Can it be defined to everyone's satisfaction? I should like to try it, indirectly, by asserting and attempting to demonstrate that persuasion, in the sense being used in this paper, is undemocratic. In other words, it cannot be justified in terms of the basic values of a democratic society.

We would all agree that to stand over a man with a gun or threaten him with the loss of his job in order to 'persuade" him to a particular point of view is undemocratic. Why? Because we feel that force or the threat of force does not allow the individual on the receiving end to make a free, rational choice. Apparently, then, we believe that rational freedom of choice is an essential of

democracy and that physical coercion is an undemocratic way of dealing with one's fellow men.

But are we not naive to maintain, as many of us seem to have done heretofore, that physical coercion is the only method which inhibits rational free choice? Do not the findings of psychological research suggest that one man can dominate the rational will of another just as effectively by psychological techniques as he can by physical force or the threat of force? Does the individual who thinks or votes a particular way as a result of the personal prestige of a leader or as a result of hearing only one side of the story exercise a much freer choice than the person who votes with a gun in his back? Is he much freer to reject domination? Perhaps in a good many instances, yes. But it seems to me that we need a more discriminating definition of the term "free choice."

Is it enough that one's body be free from physical restraint in order that the criteria of a democracy be fulfilled? I would suggest that this view ignores the power and possibilities of pyschic coercion. It ignores the fact that men do not always know when they are being dominated by the emotional and ethical appeal of others rather than the unrestrained exercise of their own rationality. It ignores the fact that freedom is more than a physical state of affairs.

This is not to say that it is undemocratic for a person to try to influence the opinions and acts of others. Far from it. If the speaker can do it through rational means, which by their very nature are respectful of the psychological integrity of the listener and which can be successful only if the listener accepts them in full awareness of what he is doing, the speaker has remained in full accord with the democratic ethic of rational free choice. It is only when the speaker assumes that his cause is so "good" that he is justified in using any or all of "the available means of persuasion" (Aristotle) to win the listener that I would insist he has left the realm of the democratic relationship between people. To me his behavior can be described as autocratic, for he has taken it upon himself to decide that the end justifies the means and that he is therefore entitled to short-circuit the listener's critical thinking processes.

If the reader has accepted the views set forth thus far he might reasonably wonder if the next step in a democratic society perhaps ought to be the outlawing of persuasion. We do not permit individuals in our society to use force on one another as a means of influencing behavior, so why persuasion? If psychological coercion is as undemocratic as physical coercion why should we continue to allow it? There are very practical reasons why we must.

So far as I know there are as yet no accurate criteria for determining when a person is being psychologically dominated and when he is psychologically free. It is not as simple as determining whether a person has been beaten up. Nor is anyone I know so acutely objective as to be able to pronounce a verdict that Speaker A has confined himself to reasoned discourse, and is thus within the realm of approved behavior, and the Speaker B has not, and is therefore punishable by law. Great as the temptation may be to seek ways of silencing the masters of persuasion in our society let us keep our perspective and realize that the democratic solution is not to dominate the dominators but to set those who are dominated free. Psycholog-

ical coercion is effective only so long as those who are coerced permit themselves to be so. Once they have learned, *emotionally as well as intellectually*, what is happening to them, and have been taught the methods of self-defense, they have only themselves to blame if they continue to allow it.

I should like to re-emphasize at this point that what has just been said in no way weakens the charge of unethical conduct against the practitioners of willful persuasion. Our inability to define *precisely* the point at which they become unethical, and our unwillingness to invoke democratic procedures against them, do not, so far as I can see, lessen their ethical responsibilities.

Now let us return to the major question Shall we teach people to become proficient in persuasion? One of the primary arguments we hear from teachers of persuasion is that the techniques they teach are amoral — inherently neither good nor bad. Like knowledge of atomic energy, they say, persuasive skills can be used for good or ill, depending upon the ethical merit of the user's ends. If he uses his ability for good causes, all is well. If he employs his training in the service of evil causes then they are sorry they taught him how to do it, but that was the risk that had to be run. Those who hold this viewpoint usually suggest that in addition to being a teacher of persuasion one must occasionally implore his students to advocate only "good" causes.

It should be clear from what has been said in this paper that the analogy to atomic energy and its concomitant claim that persuasive techniques are similarly amoral is fallacious. As we have tried to point out, persuasive devices are *inherntly* unethical—by democratic standards. They are therefore analogous not to *atomic energy*, but to the manufacture of the atomic *bomb*. The bomb, like persuasion, is inherently unethical—again by democratic standards. If we ever decide to use it on Moscow in the service of what *we think* are good ends, this will not make it a democratic way of dealing with the Russians. If we are to adopt such a course we will first have to convince ourselves, not that it is a good means, but that the end justifies the means.

This is true of any autocratic act. When we teach a soldier to shoot a rifle we do not maintain this to be a *good* means of resolving conflict, but rather that the end justifies the means. When a mother uses bribery to get her child to bed, or when we tell people "white lies," we do not defend these *methods*, but we justify them in terms of the ends we seek. Need I point out that when nations or individuals decide that, in particular situations, the end justifies the means, and proceed to act autocratically on that basis, they take on their shoulders a tremendous ethical responsibility — particularly if they profess to believe in the dignity of the individual. I am ready to concede that sometimes this must be done; but with far more caution, I would insist, than is ordinarily exercised by persons who engage in persuasion.

If we are going to train people to be skillful in persuasion let us do it in the same kind of context that we build atomic bombs — with the clear realization that the activity connot be justified by democratic ethics. Let him who takes it upon himself to influence the beliefs and actions of other human beings without obtaining the free consent of an undominated body *and mind* be prepared to face the full consequences of his act.

PRE-HAN PERSUASION: THE LEGALIST SCHOOL

JOHN J. DREHER *and* JAMES I. CRUMP, JR.

Emerging as a diametric opposite in political theory and practice to the early Confucian School comes the School of Legalism (fa chia). Sparked by Shang Yang, the first great Legalist, there arose a type of political thinking that finds a close parallel in Hitler's *Mein Kampf*, both in respect to its regard of the common man and in its idealization of the strength of the state. As the name implies, Legalism was devoted to government by law and it was through its principles that Ch'in Shih-huang, the first emperor of the Ch'in dynasty, was able to build the cold, efficient, and totally ruthless totalitarian regime that completed the Great Wall, standardized weights, measures, money, and calligraphy and conducted such a brilliant military campaign against the smaller Chinese states as to leave the name Ch'in (China) forever on that vast Asian country.

Three fairly distinct steps in Legalistic doctrine were propounded in the next two hundred years: Shang Yang's emphasis upon *fa* (law), Shen Pu-hai's *shih* (autocratic power), and Han Fei's stress upon *shu* (statecraft). The seeker for advice on persuasion would logically look for it in the Legalistic School and would not be disappointed. Outside of a few scattered references from the Warring Kingdoms period (403-221 B.C.) very little is known to exist concerning the subject of persuasion apart from the Legalist writings, and in particular those of Han Fei, the greatest of the great at that time. Han Fei, embroiled in court intrigue and politics, ended his brilliant career in 223 B.C. by suicide, thereby removing from the court scene a remarkable writer and thinker. His essasys on man as a being, "to be ruled for his own good through his material desires and his fear of suffering" are a sort of synthesis of previous Legalist theories.

Fundamentally, his problem was this: under the Ch'in regime the authority of the sovereign was absolute and the peace of unification so long sought for by the emperor could only be maintained by forcing the people into rigid conformation to that authority. As a writer on statecraft, howver, Han Fei had to adopt a realistic attitude toward human nature, making allowances for the fact that men, not robots, were both governed and governing. Hence his advice to statesmen of the time had the double role of making them loyal to their sovereign while at the same time urging them on to personal incorruptibility. His resultant efforts, known to us as a collection of essays in the Book of Han Fei, are the most eloquent voice of what has been termed by E. R. Hughes as the nearest Chinese counterpart to Western post-mediaeval political theory. The following excerpts[1] from the *Shuei Nan* (Difficulties in the Way of Persuasion) will remind the reader of Aristotle's psychological analysis of the persuader.

Difficulties in the way of persuasion, generally speaking, are

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not difficulties in my knowledge with which I persuade the ruler, nor are they difficulties in my skill of argumentation which enables me to make my ideas clear, nor are they difficulties in my courage to exert my abilities without reserve. As a whole, the difficulties in the way of persuasion lie in my knowing the heart of the persuaded in order thereby to fit my wording into it.

If the persuaded strives after high fame while you persuade him of big profit, you will be considered low-bred, accorded mean treatment, and shunned from afar. If the persuaded strives after big profit while you persuade him of high fame, you will be considered mindless and ignorant of worldly affairs and will never be accepted. If the persuaded strives after big profit in secret but openly seeks high fame while you persuade him of high fame, you will be accepted in name but kept distant in fact; and, if you persuade him of big profit, your word will be adopted in secret but your person will be left out openly. These points should be carefully deliberated.

Indeed, affairs succeed if kept secret and fail if divulged. Though you never intend to expose the ruler's secrets, yet if you happen to speak of anything he wants to conceal, you are then in danger. When the ruler embarks openly on an enterprise but plans thereby to accomplish a different task, if the persuader knows not only its motive but also its purpose, he is then in danger. When the persuader has devised an extraordinary scheme which suits the ruler, if another wise man finds it out by inferring it from other sources and divulges the secret to the world, the ruler will think he has divulged the secret, wherefore he is in danger. If the persuader exhausts all his wisdom before his master's favour becomes thick, then though his persuasion prevails and has merits, his fruitful services will be forgotten with ease. If his persuasion takes no effect and has demerits, he will fall under suspicion. In such a case he is in danger. Supposing the ruler had an aptitude for certain faults and the persuader spoke plainly on propriety and righteousness and thereby challenged his vices, he would be in danger. If the ruler has taken a scheme from somebody else, which he assumes to be his own work, and the persuader happens to know the whole secret, he is in danger. Whoever forcibly persuades the ruler to do what he cannot do and not to do what he cannot stop doing, is in danger.

Therefore, if you talk about great men to him, he thinks you are intimating his defects. If you talk about small men to him, he thinks you are showing off your superiority. If you discuss an object of his love. he thinks you are expecting a special favour from it. If you discuss an object of his hate, he thinks you are testing his temper. If you simplify your discussion, he thinks you are unwise and will spurn you. If your discussion is lucidly wayward and extensively refined, he thinks you are superficial and flippant. If you omit details and present generalizations only, he thinks you are cowardly and incomplete. If you trace the principles of facts and use wide illustrations, he thinks you are rustic and arrogant. These are difficulties in the way of persuasion, which every persuader should now.

From the series of dilemmas posed above, the reader by now has probably been able to infer Han Fei's method of procedure, that of testing tempers and treading softly, which, indeed, was a strongly advisable course for any public official of that time who looked forward to a long and happy life. Again from the *Shuei Nan* we are given advice made recently famous by today's Dale Carnegie:

> In general, the business of the persuader is to embellish the pride and obliterate the shame of the persuaded. If he has any private urgent need, you ought to encourage him with the cause of public justice. If the persuaded has a mean intention but cannot help it, you ought to praise its excellent points and minimize its harmfulness to the public. If he has a high ambition in mind but his real ability falls short of the mark, you ought to enumerate its mistakes, disclose its disadvantages, and esteem his suspension from realizing it. If he aspires to the pride of wisdom and talent, you ought to enumerate different species of the same genus with reference to every object of knowledge and thereby supply him with abundant information and let him derive ideas from you but pretend to ignorance of his derivation so as to elevate his wisdom.
>
> Praise those men doing the same things as he does. Esteem the tasks under the same scheme as his tasks are. In regard to men having the same faults as he has, be sure to defend their harmlessness. In regard to men having met the same failures as he met, be sure to bring out their incurring no loss. If he makes much of his own strength, do not bring in any difficult task that impedes him. If he thinks his own decisions brave, do not point out their unlawfulness; that angers him. If he thinks his own schemes wise, do not recall his past failures which embarrass him. When your meaning is not offensive your wording is not flippant, you are then under way to use all your wisdom and eloquence to persuade anybody. In this way you can become near and dear to him, avoid all suspicion, and exert your speech to the utmost.

As might be expected, Han Fei was well aware of the effectiveness of anecdote to get across a point dramatically. From what we know of the earlier rhetors this was a tried and true technique. In the passages that follow we note that Han Fei digresses from his pithy, analytical style to employ the "String of Beads" technique in further developing his theme.

> I Yin[2] had to work as a cook and Pai-li Hsi[3] had to go as a captive, both aiming thereby to approach their masters. These two men were sages. Still they could not help lowering themselves to such a humble level in order to introduce themselves to notice. Now take me as cook or captive. If you find it possible to take advice from me, carry out my suggestion, and thereby save the world, it is no shame to an able man.
>
> Indeed, as days multiply in the long course of time and favour with the ruler grows well-grounded, when you are no longer suspected of devising schemes profoundly and not convicted in joining issue with the ruler on any point, then you may frankly weigh the relative advantages and disadvantages of the trend of the times and thereby forecast your meritorious services and straight-

ly point out what is right and what is wrong in the course of government and thereby assert yourself. If ruler and minister stand together in such relationship, it is due to the success of persuasion.

In by-gone days, Duke Wu of Cheng, thinking of invading Hu, married his daughter to the Ruler of Hu and thereby pleased his mind. Then he asked his ministers; 'I am thinking of starting a military campaign. Which country should be invaded?' In reply, High Officer Kuan Chi'i-ssu said, 'Hu should be invaded.' Angered thereby, Duke Wu executed him saying: 'Hu is a sister state. Why do you suggest invading her?' Hearing about this, the Ruler of Hu thought Cheng was friendly to him and so took no precaution against invasion. Meanwhile, the Chengs made a surprise attack on Hu and took the country.

There was in Sung a rich man. Once it rained and his mud fence collapsed. Thereupon his son said: 'If the fence is not immediately rebuilt, burglars might come.' So also did the father of the neighbors say to him. On the evening of that day he incurred a great loss of money. Thereafter his family had high regard for the son's wisdom, but suspected the father of the neighbors.

Now what these men said came out equally true. Yet, difference in circumstances casts honor on one and suspicion on the other.

In by-gone days, Mi Tzu-hsia was in favour with the Ruler of Wei. According to the law of the Wei state, 'Whoever in secret rides in the Ruler's coach shall have his feet cut off.' Once Mi Tzu-hsia's mother fell ill. Somebody, hearing about this, sent a message to Mi Tzu-hsia late at night. Thereupon, Mi Tzu, on pretense of the Ruler's order, rode in the Ruler's coach, At the news of this, the Ruler regarded the act as worthy, saying: 'How dutiful he is! For his mother's sake he even forgot that he was committing a crime making him liable to lose his feet.'

Another day, when taking a stroll with the Ruler in the orchard, he ate a peach. It being so sweet, he did not finish it, but gave the Ruler the remaining half to eat. So, the Ruler said: 'You love me so much, indeed, that you would even forget your own saliva taste and let me eat the rest of the peach.' When the colour[4] of Mi Tzu faded, the Ruler's love for him slackened. Once he happened to offend the Ruler and the latter said: 'This fellow once rode in my coach under pretense of my order and another time gave me a half-eaten peach.' The deeds of Mi Tzu had themselves never changed, yet he was at first regarded as worthy and later found guilty because his master's love turned into hate.

Therefore, if anybody stands in his master's favor, his wisdom will function and his intimacy with him will grow; once he incurs his master's hatred, his wisdom will stop functioning and his relationship with him will become more distant. For this reason, whoever attempts remonstration persuasion, explanation, and discussion before the Throne must carefully observe the sovereign's feelings of love and hate before he starts persuading him. Indeed, when the dragon moves like a worm, man can tame it, play with it, and ride on its back. However, there are below its throat inverted scales,[5] each one foot in diameter. These

scales would kill anyone touching them. So does the lord of men[6] have inverted scales. Any persuader able to avoid touching the inverted scales of the lord of men must be very near to the mastery of the art of persuasion."

It will be noted that history records the ultimate overthrow of the Ch'in dynasty when the people, exercising their "devine right of revolution," swept away the Nazi-like structure as a blasphemous experiment and returned to a governmental form more in keeping with their tradition. The principles of interpersonal relations as structured by Han Fei, however, undoubtedly preserved long after in the management of empire affairs.

In the next installment we shall consider the work of Wang Ch'ung and the New Rationalism which appeared as a reactionary force against the superstitious practices into which traditional Confucianism had fallen.

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3. Adviser to Duke Mu of Ch'in (7th century B.C.).
4. The character *se*, variously rendered "beauty," carries with it the implication of sexual attraction. Probably some homosexual relationship is involved in such usage.
5. To "scratch the scales of the dragon," roughly equivalent to our "getting a person's dander up," occurs several times as a sort of literary cliche in the Chan-Kuo Ts'e (Book of the Warring Kingdoms).
6. A consistent Legalist rendering, *jen chu* (lord of men), of the Confucianist *jen chun* (sovereign of men).

MONTAGE AND THE INTERPRETATION OF LITERATURE

ROBERT S. BREEN

The oral interpreter of literature is ever in need of more refined methods in the analysis of literary texts. He is especially in need of methods for the discovery or isolation of "tone" (sometimes described as "attitude"). "What is the emotional level at this point?" "What is the dominant tone of that particular scene?" These are persistent questions that present themselves to the oral reader for satisfactory answers. The literary critics have given him a number of methods for getting answers to his questions but none so definite that all doubts and uncertainties are at once dispelled. The natural method of great writers precludes certainty for it is essentially indirect and oblique.

One of the ways in which poets and writers of prose achieve indirectness is by *showing*, rather than *telling* the reader what to feel. Their method of showing consists in carefully selecting and arranging images which will evoke, by their juxtaposition, the appropriate tone. If the oral reader could discover the principles on which the images are chosen and arranged he might with more confidence interpret the author's tone.

It is our conviction that the principles employed by authors in ordering their images is analogous to the method used in ordering images in the making of films.

In the making of a film the basic elements, of course, are the "shot" and 'montage." The "shot" corresponds to the content of a "frame" or "still" such as is used for advertising outside the movie theatre. "Montage" refers to that property of combining shots so that their juxtaposition creates a new concept or a new quality. We see the image of a grave juxtaposed with an image of a weeping woman beside it, and we quickly conclude: "A widow." by combining two objectively representable images we have created a new idea, a generalized image (a widow) which is not objectively representable.

The practice of montage has become a commonplace in cenema art, and analysis will reveal that it is also a commonplace in literary art. To take a very simple example, in Maupassant's *Bel Ami* an important scene includes the representation of the hour of twelve midnight by a series of auditory images of striking clocks:

> A distant clock truck twelve, then another nearer, then two together, than a last one, very far away. When the latter had ceased to sound, he thought: "It's all over. It's a failure. She won't come.

In this scene, the author has made a selection of significant images, just as the film director does in editing a scene. Maupassant is not interested in the chronometrical significance of midnight, but rather in the 'fateful" significance of the hour, the hour in which a great deal is at stake. In this case Duroy has an assignation with Suzanne at that hour. Maupassant must drive the image of the hour and its importance into the consciousness of the alert reader. It can be no mere description of the time of night. The separate representations of clocks striking are built up into an image in a very polished piece of montage scripting. Twelve o'clock is denoted by a series of sounds: distant, nearer, very far away, or in film parlance, long shot, medium shot and distant shot. This is not a natural-

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istic treatment—it is a skillful arrangement of striking clocks to create an emotional image of the "fateful midnight hour." The importance of this cinematic interpratation of the scene for the oral reader comes with his realization that Maupassant has created the emotional value of rising expectation in Duroy by progressively increasing the volume of the striking clocks until the nearest sound is doubled. The crisis for Duroy comes in the momentary pause following the maximum volume and preceding the sharp reduction in volume that comes with the striking of the clock "very far away." The unexpected swift receding of the sound of midnight implies the recession of Duroy's hopes. We can say that the clocks symbolically project the rise and fall of the character's expectations. This is a clear index of the oral interpreter of the level of emotional intensity that must prevail when he reads Duroy's speech, "It is all over. It is a failure. She won't come." The symbolic method of this instance of simple montage is entirely natural, for the author has directed the associational processes of the reader by his controlled arrangement of images in much the same fashion that we produce experience out of the images or sensations of our daily quotidian existence.

The point of closest correspondence between literature and life is the concrete image, the vitality of which has been attested to by poets and prose writers alike. Maxim Gorky has raised the question of the importance of concreteness or palpability for himself and for all writers:

> How shall I write so that the man, no matter who he may be, shall emerge from the pages of the story about him with the strength of physical palpability of his existence, with that cogency of his *half-imaginary* reality, with which I see and feel him?[1]

Montage, roughly described as the splicing of images, helps in the resolution of this task. The spectator or reader is compelled to proceed along the selfsame creative road that the author travelled in creating the image.

MacLeish expresses the value of concretenes in his *Ars Poetica* when he says in the line which much of the poem serves to illustrate, "A poem should be palpable . . . "

Poetry is rich in instances of montage. In fact, the essential feature of poetry is its concreteness expresssed through images. Sufficient attention has already been paid to the nature of the images themselves with respect to their figurative values. Insufficient attention has been paid to the value inhering in their arrangement. Notice the skillful use of montage in V. Sackville-West's poem *The Land.*

> And infinite and humble are at one;
> So the brown hedger, through the evening lanes
> Homeward returning, see above the ricks,
> Sickle in hand, the sickle in the sky.

In the final line, two images are juxtaposed: the sickle in the hand projecting concretly the abstraction "humble," and the sickle in the sky projecting the "infinite." There is an analogy here between the poet's and the film editor's practice of cutting for montage. Neither can project the emotional tone of the abstraction except by a series of concrete images. The poet has cut this visual experience in such a way as to eliminate the intervening images (hedgerow, treetops, rooftops, chimneys, clouds, etc.). The emotional impact

of the contrast between the infinite and the humble is assured in the juxtaposition of the sickle in the hedger's hand and the constellation in the sky. The tone, then, with which the oral reader expresses the last line will reflect emotionally the idea abstracted in the first line.

Montage varies in complexity from the simple arrangements already exemplified to the rhythmic alternations of extensive sequences. It is beyond the scope of this brief paper to explore the far reaches of these complexities. For those who would learn more of the literary and film usages of montage, works by Sergei Eisenstein, Raymond Spotiswoode[2] and Allardyce Nicoll[3] are recommended. However, as a final example of the compressive power of montage in poetry, consider the speech of the Shulamite in *The Song of Songs*

> .....behold, he cometh,
> leaping upon the mountains, skipping upon the hills, ...
> .....
> Behold, he standeth behind our wall,
> He looketh in at the windows,
> He showeth himself through the lattice.

In this sequence of images or "shots," the author is bent on showing us, rather than telling us, the urgency with which the beloved seeks out the Shulamite. From the long naturalistic sequence of actions, starting with the beloved's appearance in the mountains and ending with his showing himself through the lattice, only a few critical actions are expressed. The author's remarkable compression of time in relation to the considerable measure of space traversed by the lover should create in the oral reader a strong feeling of breathless urgency in delivering the line which follows the above passage:

> "Rise up, my love, my fair one,
> And come away."

What was done in the first passage with the compression of time-space to give the effect of urgency is done in the next passage with the compression of time.

> For, lo, the winter is past,
> The rain is over and gone;
> The flowers appear on the earth;
> The time of the singing of birds is come,
> And the voice of the turtle is heard in our land;

The swift succession of images here gives the impression of the swift passage of the seasons. This passage is reminiscent of the use of "stop motion" in films when we are privileged to "see" the growth of plants, the budding of trees, the melting of streams. The compression of time reflects the need lovers often feel of making the most of their lives while they are young and in the spring of their powers. The oral reader's interpretation will be conditioned by this urgency in that his tempo and his intensity will be increased.

If to view literature through the eyes of a cinema director is to gain an insight into the literary artist's method of organizing his images, then a study of montage, which is the film maker's creative method, may very well lead to an appreciation of the skill with which competent writers achieve that indirectness and obliquity characteristic of great works of art. The oral interpreter's knowledge of montage cannot but refine his understanding of literature.

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SOONER, THE BETTER!

Lee Roy Hicks

In 1936 the Oklahoma State Department of Education established a separate course of study for Speech. Previous to 1936 training in the basic skills of speech had been considered a part of the high school training in English courses. In addition to this accomplishment, the educators also completed a survey of the existing conditions of the speech education program in the public schools and junior colleges of Oklahoma.[1]

Fifteen years later another program was started to examine the results of that program planned in 1936. The first study was completed with the hope that additional tests would soon be made.[2] The aim of the study was to answer several questions concerning the speech program in the Oklahoma High Schools. Some of these questions were: (1) What is the extent of the course offerings in speech in the Oklahoma high schools? (2) What is the training of the Oklahoma high school speech teacher? (3) To what extent is certain equipment available in the high school that could be used in the speech programs? (4) To what extent do the Oklahoma high schools attend speech tournaments?

From the results found concerning the course offerings in the high school speech program, Oklahoma is progressing toward the goal of offering continuing developmental training in the classroom for every high school student. Of the 815 high schools in Oklahoma, 43.75% offer a curricular speech program. When this figure is compared with the available statistics of other states for 1950; 38% for Illinois, 9% for Indiana, 36% for Iowa, 34% for Missouri,, 35% for West Virginia, and 34% for Wisconsin; Oklahoma speech educators may feel some pride in their development.

Only thirty-nine Oklahoma high schools offer more than one unit of credit in speech. It must also be noted, however, that the schools that offer more than one unit of credit in speech have increased by fourteen schools over the number of schools that offered more than one unit of credit in 1936.

As in 1936, an inadequate teaching staff in the high school still appears to be a problem facing the speech program of Oklahoma. Data to support this condition may be found in the number of schools that find it necessary to squeeze speech into 45-minute periods. One hundred and forty of the schools offering speech found it necessary to teach this shorter length period. This same condition undoubtedly is a contributing factor in the number of schools that do not offer speech. Until speech educators establish the necessity of making speech a required course in the high schools, the smaller high schools will have difficulty in making room in a crowded schedule for even a basic course.

Undoubtedly due to the recommendation of the State Department of Education, speech courses are still being offered primarily in the eleventh and twelfth grades of the high school. In 1936, 13 of the high schools allowed students in the tenth grade to take speech. This number has increased to 68 during the past 15 years.

In 1936 the data concerning the teacher training indicated that the

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training of the teachers that were teaching speech was not satisfactory. The data obtained on the training of the teachers who taught speech during the school year, 1950-51, although improved over the conditions in 1936, indicate that improvement still needs to be made. A new program that requires a major in speech will be put into effect in Oklahoma in 1953. This may be part of the answer to this problem.

In view of this new program, it is important to note that the teachers of speech who have college hour credit in speech courses exceed the present requirement of twelve hours by an average of 7.8 college hours of credit. Perhaps by the installment of the new program, further inspiration for teachers to exceed the new standard may be expected.

The results of the investigation of the schedule of the teachers who teach speech courses in the high school would suggest that very few of them should come under the title of "speech teachers." Most of the instructional time is spent in other subject areas. Again, the limited curriculum of the small high school, and the fact that speech is not a required course, influence these data. The results obtained point up the fact that a future teacher should include a teaching field in English if the teacher plans to teach in a small high school.

Even though research has been done on combining speech with a related field, it is felt that additional research should be made on speech and its relation to the complete curriculum to help meet the problem of the crowded schedule of the teacher in the small high school.[3]

The high schools of Oklahoma are well on their way to establishing a good audio-visual education program as supported by the data obtained on the amount of equipment available in the schools that could be used in speech courses. This program is designed to aid instruction, therefore, its importance to the speech education program lies in the use made of the average of 3.2 projectors, the average of 1.6 recorders, the average of .3 record players, and the average of 1.4 radios that are available in each Oklahoma school which offers speech courses.

Interest in extra-curricular speech tournaments appears to have varied little during the past fifteen years. However, the contests included in the tournaments of 1950-51 seem to reflect some of the changes in the speech field. Interest in oratory and debate is still evident, but growing interest in extemporaneous speaking and discussion is also evident. The interpretation contests appear to be striving for the student to interpret literature instead of giving a "reading." Developing interest in the field of radio has resulted in a contest of radio plays and continued interest in radio speaking. The one-act play is still an established part of the Oklahoma high school speech tournaments. However, the festival type of program seems to be replacing the contest in this event.

Complete results of the past fifteen years of work in the high school program of Oklahoma cannot be evaluated until a more comprehensive study can be made. However, answering the above five questions did point out the necessity of making some revisions in the program for the future. Primarily, the student in the Oklahoma high school needs a greater opportunity for a *continuous program under a well-trained teacher*. This need may be satisfied in part by the revised teacher training program that will become effective in 1953. In addition, immediate steps

need to be taken to influence that State Department of Education to accredit schools with more than two credits of speech, to abolish their recommendation that speech be taken in the eleventh and twelfth grades, and to place speech among the list of requirements for high school graduation.

The speech educators of Oklahoma need to accomplish these changes and also to continue a testing and evaluation program on all levels of instruction. With these beginnings, the well-planned curriculums and instructions of the Oklahoma speech educators may result in more evidence that the 'Sooner" state's high school speech program is becoming one of the better programs of the Central States area.

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BLOOD EXAMINATIONS IN THE DIAGNOSIS AND TREATMENT OF SPEECH DISORDERS

HERBERT C. WELLER

Ever since about 1925, Professor Muyskens of the University of Michigan, and some of his graduate students, including myself, have noticed that a large percentage of individuals having speech disorders also had a history of severe disturbances in nutrition. In their *Handbook of Biolinguistics*, Meader and Muyskens discuss the relationship of nutrition and of blood to speech, and stress the value of blood examinations in the diagnosis and therapeutics of speech disorders. But they do not indicate what specific variations from the normal would most likely appear in the blood of persons having speech disorders. In our own clinic we now require blood examinations of nearly all stutterers—and of many others, especially children with delayed speech or no speech—and can report specific findings in those cases where records are fairly complete.

In the beginning the examination consisted of only a complete blood count. Since then there have been added: b l o o d pressure readings, pulse and breathing rates, a blood chemistry to include fasting sugar, calcium, phosphorous and cholesterol, and a basal metabolism test for older children and adults. Comprehensive studies of normal physiological values for healthy persons without histories of serious illness apparently have not been published (although we understand that one such study is now under way at the University of Michigan). As a result leading physiologists differ regarding some of the normal values. However, we have set up a composite range of values, as indicated in the left part of the accompanying table, which are generally acceptable as normal for 20-year old adults.

Certain exceptions to these values should be noted. In adults over 20, the systolic pressure rises from 1 to 2 mm. Hg. for each additional 5 years of age, and the diastolic about 1 mm. each 5 years. In children the systolic pressure is nearly 2 mm. lower for each year under 20, and the diastolic 1 mm. lower for each year under 20. The pulse rate for children is higher than for adults, but rarely more than 100 for children over 2 years old. The breathing rate for children is higher than for adults, between 15 and 25 per minute. Hemoglobin for children 4 to 8 years of age may be as low as 13 gms. In the differential white blood cell count, the lower limit for polymorphonuclear cells for children up to 8 years of age may be as low as 50, and the upper limit for lymphocytes as high as 40; but after 8 years of age children do not differ much from adults in the differential count. The calcium level for children is higher than for adults, the average for children up to 12 years of age being near the top of the adult range —11 or 11.5 mg.; and the phosphorous level for children is 1 to 2 mg. higher than for adults. Again, physiologists may differ as to the extent of these exceptions, but they are in substantial agreement as to the nature and direction of these exceptions.

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In analyzing our records of blood examinations of 70 cases of stuttering, we find that stutterers, as a group, have many deviations from the normal ranges indicated in the table, but that individuals may differ widely from each other. Some may have only a few deviations, while others have many. Some may deviate in one direction, others in another, a marked variation in either direction often being unfavorable for the most effective production of speech. On the right side of the accompanying table, and after due consideration to the exceptions noted above, are entered the deviations found in our group; also the percentage of the group having each type deviation. Except where indicated, these deviations are not from the normal *average*, but from the normal *range* of values, any values outside of the normal range being considered abnormal. Especially worth noting are the following tendencies among stutters: mostly low, but some high systolic blood blood pressures; high or low pulse rate; high breathing rate; low red cell count; low hemoglobin; low polymorphonuclear and monocyte, but high lymphocyte and eosinophil counts; commonly low, but sometimes high, fasting blood sugar; low calcium; high phosphorous; and low calcium-phosphorous ratio.

In diagnosis and treatment, however, it is not the group tendencies, but the particular type of deviation or combination of deviations of the individual stutterer, and the extent of deviation, that become all-important. It is our experience that when the blood picture is near normal, the speech will usually improve satisfactorily in a comparatively short time with training alone; but that when the blood picture is far from normal, the speech improvement, if any, may rise only to a certain level through training, and tend to remain there until the physiological conditions are substantially improved. Furthermore, we find that should the blood conditions become worse during training, the speech may become worse, but again improve when the conditions improve. Especially is this true of children.

This suggests that stuttering begins in the first place because of certain physiological disturbances, many of which might be discovered by an early examination of the blood, and corrected, thus preventing the onset of stuttering. It further suggests that if these disturbances occur during critical periods of growth and development, or persist at length, the speech habit may become so fixed that it will continue even after the original cause or causes disappear. Stuttering is largely a symptom of disturbing underlying physiological conditions that either do exist at the moment, or have existed. Most of our cases have histories of severe malnutrition in one form or another; and where there is evidence that malnutrition continues to exist, it is usually necessary to correct this condition by changes in the diet, or by the administration of food supplements or drugs, before speech training can be made most effective. Other physiological conditions adversely affecting speech have also been discovered by means of this examination. For the speech therapist, then, it is important to determine by blood examinations, and by whatever other means are available, what the physiological conditions of the patient are at the moment, so that the most appropriate treatment possible can be undertaken.

Earlier in this article we stated that this examination is now being given to many of our patients other than stutterers, especially to children

with delayed speech, or with no speech. Although our blood examination records of cases with delayed speech are not yet as numerous as those with stuttering, we can report that similar blood conditions and case histories are very common to both groups. In fact, many patients have a combination of several kinds of speech disorders; and there is reason to believe that these may arise from a more or less common cause or closely related group of causes.

Finally, may we make clear that we do not depend exclusively upon a blood examination or any other type of examination, as a guide in the diagnosis and treatment of speech disorders. This is only one of many examinations that can be and should be used; and it is far from complete. But our experience convinces us that this type of examination is fundamental, and that it is in the right direction.

BLOOD AND OTHER PHYSIOLOGICAL DEVIATIONS OF STUTTERERS

Items Entering Into Examination	Normal Range for 20-year old Adult	Percentage of Group	
		Above Normal Range	Below Normal Range
Blood Pressures	Systole 120 mm. Hg. Diastole 80 do.	23% 4	46% 63
Pulse Pressure	32-40 mm. Hg.	25	20
Pulse Rate	75-85 per min.	34	23
Breathing Rate	10-15 per min.	33	3
Complete Blood Count:			
Red Cells	4.5-5.5 million	8	40
Hemoglobin	14-16 gms. per 100 cc.	12	27
White Cells	5-9 thousand	14	10
Differential:			
Polymorphonuclear	58-66%	6	66
Lymphocytes	25-33%	76	3
Monocytes	3-7%	3	54
Eosinophils	0-2%	27	—
Basophils	0-1%	11	—
Blood Chemistry:			
Sugar, fasting	90-110 mg. per 100 cc.	16	46 (27% below 80)
Calcium	9-11 mg. per 100 cc.	Adults and other children somewhat below normal average for their age; Children under 12 years are 70-78% below normal average of 11-11.5 for their age.	
Phosphorous	3.4 mg. per 100 cc.	Adults average 4.65, definitely above normal; Children under 12 average 5 mg.—near normal average for their age.	
C/P or Calcium-Phosphorous Ratio	2.5-3.0	Below normal for all age groups: 10% above 3.0; 90% below 3.0; 75% below 2.5; 50% below 2.0.	
Cholesterol	140-180 mg. per 100 cc.	Insuffcient data to report	
Basal Metabolism Rate	plus 10 to minus 10	26% above plus 10	15% below minus 10

DEVELOPMENTAL PROBLEMS OF SPEECH RETARDED CHILDREN

RICHARD L. SCHIEFELBUSCH

During the last twenty-five years much attention has been given to the study of speech development in children and to the study of causes of developmental failures. Every good speech correction textbook published during that time has emphasized the basic importance of such study. Techniques for describing the speech of children have been improving in all branches of child study. Speech clinics, child guidance centers, psychological clinics, educational guidance centers, and hospital clinics have all contributed to the general knowledge of speech development.

One feature of these studies which has especially interested this writer is the association between developmental irregularities and speech disorders. Most of the available literature, however, pertains to the preschool and the primary level child. Through these studies we have become better acquainted with the problem of *delayed speech* and often use the term as the label for a speech deficiency of a young child. However, in describing the speech of older children we employ the term *articulation disorder* and seldom use the term *delayed* or *retarded* even though a condition of incomplete speech development is usually found in clinical studies of such cases. Perhaps the scarcity of studies involving the speech development of children above the primary level is somewhat responsible for the continued use of the designation. This writer feels that the term articulation *disorders* should be avoided as much as possible and that the term *speech retarded child* should be accepted as a more accurate designation. It implies the concept of an incomplete development, and it also implies that the problem is not just anan isolated malfunction of the articulators. It emphasizes the need for more understanding of growth and behavior patterns of children who have articulatory speech problems.

The present report is essentially a survey of investigations into the developmental characteristics of children with speech retardations. The objectives of the survey are to determine the extent of available information pertaining to this area and to determine the fields in which additional study is needed. The report is presented under the following headings: speech development, motor proficiency, intelligence, social maturity, personality, and case history data.

SPEECH DEVELOPMENT

In a study of the effect of maturation upon defective articulation, Roe and Milisen[15] found that there was a statistically significant difference between the mean number of errors in successive grade levels one to four, indicating that growth and maturation eliminate many sound errors. But between grades four and five and between five and six there was no significant difference in the mean number of errors. It seems, then, that after a certain age, maturation no longer effects a noticeable improvement in speech sounds. Sayler[16] conducted a similar study with grades seven through twelve, and he too found very little articulation improvement among old-

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er children. In both studies no significant difference was found between boys and girls.

Although articulation is the measure which has received the most attention, it does not give the only index of speech development. Williams[20] and Davis[5] have each conducted experiments which shed light on the possible relationships among language measures. Of particular interest is the strong relationship which appears between the accuracy of speech sounds and the various measures of length, completeness, and complexity of the expression unit.

Motor Proficiency

Most tests of motor skills are not as yet completely standardized; consequently, most of them have been used only for comparative purposes. Even so, several studies have given us some much needed data in this area. Most studies have indicated that children with speech problems develop motor skills at a slower pace than do children with normal speech.

One of the earliest of the studies was conducted by Wellman, Case, Mengert, and Bradbury[19], who compared children's scores on a tracing path test with the total number of consonant blends articulated and found a correlation of .67. More recently Patton[13] investigated the kinesthetic sensitivity of 214 children who had articulatory disorders and 214 with normal speech. She found that the normals tended to make higher scores on such tests than did the speech defective children.

In a more comprehensive study Bilto[3] used the Brace Motor Abilities Test, a jump and reach test, and an eye-hand co-ordination test to measure the large muscle performances of fifty-six children with articulation difficulties. The children and their controls were between the ages eight and eighteen years. He found both speech defective groups to have a retardation of general motor abilities involving balance, agility, control, strength, and movements which involved combinations of these elements. The group showed a substantial retardation, two thirds of them falling below the norms for their age levels. He reported that the specific deficiencies, however, were characteristic of the individual performers rather than of the entire group. The study did not specify whether the subjects classed as 'articulatory defectives" included only persons with functional defects or whether they also included persons with organic pathologies.

Mase[9] recently compared test performances of fifty-three boys in grades five and six who had functional articulatory speechs defect (two or more sound substitutions or omissions) with the performances of their matched controls. Among the factors studied was that of general muscular coordination, for which no significant difference was found between the two groups.

A previous study by Carrell[4], however, found children with articulatory defects to be inferior to their matched controls in tapping tests and tensiometer readings. His study included sixty children having substitution defects and their controls, who were matched on the bases of age, sex, and intelligence. He concluded that the findings of his study indicated that sound substitution cases compare unfavorably with normal speaking children.

Van der Lugt[18] has recently developed a complete battery of motor tests for children, but the writer has been unable to find any published results of experimentation in which the battery has been used. A statement by the author is included here,

however, because of the interesting way in which it connects motor skills and elements of importance in speech development.

> As an integral part of the total personality structure closely related to mental functioning and intimately interwoven in the emotional pattern, the motor functions play an important role in all instances of personality expression, development, and adjustment.

INTELLIGENCE

Intelligence is usually considered to have an important relationship with linguistic functions. Yedenack[21] has made a direct attempt to determine possible correlations between I.Q. and several linguistic variables —namely: articulation errors, oral reading, silent reading, vocabulary, length of response, complexity of response, and completeness of response. Correlations of statistical significance were found between scores of intelligence and silent reading ability and between intelligence and vocabulary. A significant correlation was also found between intelligence and oral reading. It is important to note that little or no correlation was found between intelligence and the number of articulation errors.

Reid[14], another investigator in this area, has studied the relation of intelligence (along with other measurable factors) with the presence of functional articulation defects. She found no relationship when the intelligence quotient was above seventy as measured by standard intelligence tests.

Previously, however, Irwin[1] had observed that among speech delayed children mental deficiency is more frequently found than among normal speech children. The difference between the intelligence of fifty delayed speech children and fifty normal speech children was found to be statistically significant. Consequently, she listed mental deficiency as a factor in the causation of delayed speech. Similar observations have been made by Jersild[7], Louttit[8], Shirley[17], and others. No investigator, however, has studied a large number of speech delayed children in a specific attempt to establish a definite correlation between defective speech and mental deficiency.

SOCIAL MATURITY

Social maturity as a concept pertinent to speech development is almost completely ignored in our literature. The only studies which are available have considered social maturity to mean acceptable social behavior and have not evaluated maturity according to age expectancy. Davis[6] found a positive correlation between maturity of articulation and acceptable social behavior as measured by the Haggerty-Osson-Wickman Behavior Rating Schedule. This, she thinks, may indicate that the factors which retard a child's speech may also retard his social development or that the speech difficulty may in itself contribute to the retardation in social adjustment.

Molyneaux[11] found the parents of kindergarten children with superior speech to have a "greater appreciation of their child's capacity for mature behavior" than did the parents of the delayed group. From the results of her study she further concluded that "parent-child companionship, as well as parental encouragement of the child's aim toward self-sufficiency, appeared to promote the child's development of maturity both in general and linguistic behavior." p.241.

Implications derived from these two studies serve to indicate that careful research in this area is much needed.

PERSONALITY

A large number of experimental and clinical studies have demonstrated, at least indirectly, the close association between speech and personality development. Similarly, emotional conflict is often described as an important causative factor for speech inadequacies of various kinds. The literature, however, yields more provocative suggestions than reliable experimental evidence. Several of the more pertinent studies are briefly referred to in the following pages.

Benjamin[2] has published the results of a rather extensive study involving 350 school and preschool children whom he described as immature. Speech retardations were listed as one of the four principal symptoms noted. His conclusions were that environmental influence, showing predominant condtions of spoiling or neglect, were the important causative factors. Benjamin found these developmental disturbances in twenty percent of the cases of problem children who came to his clinic.

In a study by Nicholson[12] of thirty cases of developmental difficulties in children, failure to learn language was again listed as a primary symptom. Through the children's psychiatric service at John Hopkins Hospital, Missildine[10] studied thirty case histories of children who had been referred because of: poor progress in school, behavior problems, specific reading difficulties, and/or speech defects. All the children studied, with one or two exceptions, had this in common: "They harbored a serious affect disturbance in connection with members of the family. Some assumed a restless, indifferent, happy-go-lucky pose in reacting to this disturbance. Others felt crushed, unhappy, and inadequate."

The influence of parental maladjustment and undesirable factors in the home environment upon the articulatory ability of children was the subject of a recent investigation by Wood[21]. Results from the Murray Thematic Apperception Test, which was administered to the children, showed dynamisms suggesting a sense of frustration in sixty-six percent of the cases, withdrawal tendencies in sixty-five percent, and lack of affection in thirty percent of the cases.

It is unfortunate that most of the foregoing studies make only casual reference to speech problems. A more careful analysis of speech characteristics would have led to a more adequate comparison between speech and personality development. There does seem to be sufficient information in the discussion, however, to indicate that speech disorders are aften associated with personality maladjustments.

CASE HISTORY FINDINGS

Case history data perform the clinical function of acquainting the clinician with important etiological factors. Irwin[1] carefully recorded findings gained from two groups of fifty children each, one group delayed in speech and one group with normal speech. Diagnostic items which were found to indicate significant differences between groups were listed under three headings: constitutional, environmental, and psychological. The constitutional factors were abnormal pregnancy, birth complications, poor motor control, infectious diseases, slow physical growth, and diseased tonsils and adenoids. Environmental factors were isolation in early play, severe fright, low socio-economic status, and anticipation of the child's wants by the parents. Factors designated as psychological were low intelligence, defective articulation, substitution of gestures for

speech, regression of speech development, and avoidance of speech usage.

Molyneaux[11] also found many factors operating in the developmental disturbances of children she studied. She concluded:

> It can be seen . . . that any etiological analysis of deviations from normal development or individual differences in verbal linguistic skill which exist among children must perforce take into consideration a wide variety of factors, and that delayed speech is distinguished, not by its specificity of causation, but rather by its complexity. (p.44)

As was presented at the beginning of this paper, the writer is interested in speech as one aspect of a child's total development. There is particular need for considering the group of children who have already reached the age when we expect them to have developed accurate speech patterns and who do not have apparent gross deficits in developmental aspects other than their oral communication. In essence, then, this would be an exploration of a segment of the usual public school population ranging in age from eight or nine years on through ages twelve or thirteen, who have not yet attained the expected level of oral language skill.

The studies briefly reviewed in this paper have many implications for this group regarding ways in which oral language achievement might be expected to relate to other areas of development. At the present time, however, research is obviously in the survey stage, and information relative to specific areas of investigation is cursory and incomplete. There is a special need for study relative to motor skills, social maturity, and personality adjustment. Studies reported here indicate that these areas contain relationships which are probably very important to the function of speech learning. Accurate evaluation of these areas can, of course, come only after more facts have been collected. In view of the information already available, however, it seems obvious that these relationships suggest a much broader and more complete form of speech therapy than that which is often utilized.

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NEW BOOKS

HALBERT E. GULLEY, *Editor*

SPEECH *Forms and Principles*. By Andrew Thomas Weaver. Second Edition Revised. New York: Longmans, Green and Co., 1951; pp. xi+415. $3.50

Professor Weaver's book is an example of careful, honest and competent workmanship. The experience of the author is revealed as that of a wise counselor and teacher who has confidence in his values and methods and will abide by them in spite of the siren calls of 'modern' fads and tangential developments.

The author deals with "A Point of View" in Part I. In Part II he treats "The Elements of Speech": Visible Speech, Voice, The Tone Code, Pronunciation. Part III is devoted to "Psychological Principles": Meaning, Attention, Motivation. Part IV, "Forms and Speech," treats Conversation and Interviews, Discussion and Debate, Public Address, Interpretative Speech, and Radio Broadcasting. Appendices cover the vocal mechanism and phonetics, and include practical material for reading.

The book will be welcomed by many with traditional backgrounds who want a sane statement of the conservative approach in the first year course. Those who have been exposed to the work of Korzybski, Murray, Lee, Hayakawa, or Johnson, or any others who use a general semantics or personality approach will be disappointed to find no provision for or acknowledgment of their methods. So, too, will those who have been tutored in the ways of group dynamics in any of its aspects. While the author makes a point of emphasis regarding the omission of pictures in the revision, it would seem more important to indicate that, from the point of view of many readers, significant omissions have been made in the treatment of speech in the mid-century period. In addition to the omission of movements, the newer literature and more recent experimental work, the developments in psychology since Watsonian behaviorism have been largely excluded. This reviewer feels that the author deliberately limited his volume to the material which he feels is basic and which he can handle with mature and competent craftmanship. Within the domain in which he has preferred to work, it must be said that Professor Weaver has done well. His book is an adequate map of the territory to which it is a proposed guide. But is it a map to the territory to which the modern speech teacher would lay claim? "Yes," says Professor Weaver in the Preface. Before the teacher of Speech I says "yes," "no," or "maybe," he owes it to himself to examine the book and see for himself what *SPEECH forms and Principles* has to offer. Whatever his decision, the teacher of the basic coudrse will be well repaid for the time he takes to read carefully this new volume.

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ORAL INTERPRETATION. By Charlotte I. Lee. Boston: Houghton Mifflin Co., 1952; pp. xii+596. $3.50.

Even if Houghton Mifflin had listed the price as $15 instead of $3.50. this book would still be the best buy on the market today for teachers of oral interpretation. Here is a book that can be used not only as an excellent text for the beginning interpretation classes but can also be used for advanced courses.

In the first three chapters of her book, Dr. Lee has established the basic principles and the undergirdling philosophy of the art of oral interpretation clearly and concisely. The chapters on "Selection and Analysis of Material" and on "Analysis, Preparation, and Presentation of the Material" are profound, yet presented with a classical simplicity. The student in the beginning class should be able to grasp principles of the art of oral interpretation without much difficulty by studying these chapters.

Another valuable feature of Miss Lee's book is in the organization. The book is arranged as follows: Part I, Basic Principles; Part II, Interpretation of Prose; Part II, Interpretation of Drama; Part IV, Interpretation of Poetry. There are many practical values in considering the interpretation of prose material first in teaching interpretation. Some students are allergic to poetry and the teacher has this additional handicap in teaching. Furthermore, students are not only more familiar with prose than poetry but will probably be reading much more prose (both orally and silently) after they leave the course. If a person cannot communicate the relatively simple prose, how can he be expected to interpret poetry?

The author does go into considerable detail in the analysis of dramatic literature and poetry. Some of the material in the chapter on the "Structure of Poetry" tends to be erudite but does serve as an excellent suggestion of the proper discipline for the artist-interpreter.

One of the most interesting parts of this textbook is Chapter 10, 'Some Suggestions on Technique." Miss Lee is an artist-teacher and has drawn from her own experience to offer some practical suggestions on how to deal with specific technical problems in the interpretation of drama. The textual material and the fresh, apt selections she has used for illustration make this a superior textbook. The charming zest and enthusiasm that characterize Dr. Lee as a teacher pervade this book to make it a source of stimulation for teachers and students of oral interpretation.

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PLAY PRODUCTION: THEORY AND PRACTICE. By Barnard Hewitt, J. F. Foster, and Muriel S. Wolle. Chicago: J. B. Lippincott Co., 1952; pp. viii+488. $5.00.

Grant the pedagogical premise from which Play Production books follow and you have no trouble accepting Mr. Hewitt's new (not revised) work as the best yet. Indeed, it will be a courageous innovator who hopes to take the field after him. If there is anything in, of or about the drama, the theatre, the actor, stagecraft and production methods not touched on in this manual. I, for one, can't discover it. *Play Production* is ten—more—twenty books squeezed into one, and, while it is guilty of sketchiness (the unavoidable sin by definition), it at least has a marked horizontal thoroughness.

Mr. Hewitt and his collaborators have prepared their textbook for elementary courses (I am awestruck at what advanced students might be expected to know), and have devised its plan to accommodate the principal areas of theatre practice: Play Analysis; The Audience and The Theatre; Setting, Light and Sound; The Actor and His Accessories. Within these classifications, the student can learn how to promote a play (throw-aways,

posters, radio, lobby exhibits), how to build its scenery, act its roles and how to make up his face to fit the occasion. He even learns something (I'm not sure why) about the rods and cones of his eyes.

In his section on acting, Hewitt, disappointingly, tills no fresh ground. He covers (he is fond of headings) movement, voice production ("Voice is produced by breath forced out of the lungs. . . "), volume, pitch, phrasing and (although you hope he won't mention it, he does) "centering."

But it is not in such matters that Hewitt's book distinguishes itself from its competitors. Its distinctive merits lie in its first eighty-four pages. There it is that Hewitt drives at the play itself, pressing the student to see it as a work of art, a composition of ideas and meaning in structure, mode and form. Here the student can realize that a "character" is more than a role that he will move four steps right stage and two down, that it has a substance of importance off the stage as well as a life on it.

Although he never for a moment lets his student reader forget that play *production* is his goal, he can talk to him like this: "It has been said that comedy, like tragedy, deals with universal truths, but that 'tragedy affirms the infinite value of the world by endorsing the remorseless logic of events,' while comedy criticizes the actual order of events, of which the actual world constantly falls short." You sense that Hewitt knows how much more significant is this to a theatrically educated America than the building of a wind machine.

Despite such passages, if you question the principle behind the book, you may wonder if its student's life in theatrical art is not somewhat in danger of reduction to "this is the way we button our shoe." Questions aside, it is a good book, sound and thoughtful, as anything by Hewitt ought to be.

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CREATIVE DRAMATICS IN HOME, SCHOOL, AND COMMUNITY. By Ruth Gonser Lease and Geraldine Brain Siks. New York: Harper and Brothers, 1952; pp. xvii+306. $4.00.

In the preface of their book, Mrs. Lease and Mrs. Siks refer to their publication as a "handbook" that is 'intended to interpret a practical philosophy and technique of creative teaching." Creative dramatics they say is "a way of teaching for adults — a way of learning for children."

The eleven chapters which follow the preface explain in a lucid and chatty fashion what creative dramatics is, how to introduce it to children's groups on all levels from the kindergarten through the junior high school, and how the activity may be used to advantage in the home and in the community as well as in the school. The final chapter on "the leader" discusses the personal equipment, traits and training, needed by one who is to guide children in creative dramatic activities.

Three valuable appendices add to the worth of the book. Appendix A is divided into a carefully arranged list of poems classified according to subject matter with at least one reference for each selection to sources in the poetry bibliography which follows; and an equally well chosen story list arranged again according to subject matter and graded for specific age groups. Each title is followed, too, by a numerical reference to a source in the story bibli-

ography at the end of the list. Appendix B contains two lists of materials: (1) rhythmic and dramatic play materials, arranged in subject-matter groups; (2) pantomimes grouped under the headings of *large action, small action, working in pairs, emotional experience in groups, and situations in groups.* In Appendix C, *Bibliography,* the authors have categorized the "best books that are available in the field of creative dramatics." They have also included books concerned with child psychology, child growth and development, and the philosophy of creative teaching.

Here indeed is a practical guids for the adult who undertakes the fascinating role of leader in creative dramatic activities in the home, school, or community. Each chapter is filled with fresh illustrations based on sound experience from which the less skilled may take many cues. The entire book reflects the enthusiasm of the writers and their joy in crative leadership which stems from years of successful practice.

Although this publication could hardly be said to replace such an accepted work as Ward's *Playmaking with Children,* Lease and Siks have certainly produced a worthy and perhaps essential supplement to the standardized volume. No one concerned with creative dramatics will want to be without this latest addition to the books in the field.

DOROTHY B. MAGNUS, Minnesota State Teachers College at Winona

HANDBOOK OF BROADCASTING. By Waldo Abbot. Third Edition. New York: McGraw-Hill Book Co., 1950; pp. xi+494. $5.00.

FOUNDATIONS OF BROADCASTING. By Edgar E. Willis. New York: Oxford University Press, 1951; pp. viii+439. $3.25.

In 1937, Waldo Abbott pioneered in the writing of radio textbooks. The result was an excellent book which has been a valuable educational tool. The third edition, in which Abbott has continued to pioneer, is rich in new materials and is characterized by the forthrightness and integrity of the author.

The section entitled the "Wired wireless or gas-pipe station," is one of the most significant additions to the book. It offers an efficient guide to the development of a core of radio experiences which can be made available by any interested school, and is doubly important because the result can be a practical, but inexpensive, laboratory in which students can become thoroughly familiar with the various phases of radio.

The materials devoted to television and facsimile are sound and essential for today's students.

The chapters on broadcast advertising and the writing of commercial copy will be of great value to the career minded student who plans to prepare himself to work in the broadcasting industry.

FOUNDATIONS IN BROADCASTING was designed to serve either of the following purposes "(1) to provide a foundation on which advanced courses in specific phases of radio and television can be based; and (2) to serve as a general introduction to broadcasting for those students who will take no other courses in the field." So successfully has Willis met his objectives that the first section of the book, "The Pattern of Radio and Television Broadcasting," might well be used as required reading in courses in Communications and in foundations courses in the social sciences.

Broadcasting, in its programming and selling aspects, is essentially a way of thinking, a way of applying rhetoric to certain phases of current American life. FOUNDATIONS IN BROADCASTING presents the twin industries (radio and television) in a scholarly and stimulating manner. This rare and important merit helps to make it a book of unusual worth.

The realistic problems and projects at the conclusion of each chapter provide an important avenue of procedure for the instructor.

These books deserve the attention of all teachers of broadcasting. They are important additions to our growing evaluation of the potential of mass communications.

HALE AARNES, Stephens College

NBC HANDBOOK OF PRONUNCIATION. By James F. Bender. Second Edition. New York: Thomas Y. Crowell Co., 1951; pp. xii+ 372. $4.50

The second edition of Bender's NBC *Handbook of Pronunciation* is an improvement over its predecessor. It has been increased to approximately 15,282 words, and more than 2,000 words in the previous edition have been omitted, either because they were of passing interest during World War II, or because they were too easy.

The list of six model speakers for the first edition was lengthened to include four more announcers, each representing a major network, and Jinx Falkenberg (NBC), Margaret Arlen (CBS), Betty Crocker (ABC), and Barbara Welles (MBS).

The most important feature of the book remains its use of the International Phonetic Alphabet to note pronunciation. As in the former edition, a system of respelling is given for the use of those unwilling to take the short time necessary to learn the IPA. Diacritical markings are not used. Only one pronunciation is given for each word.

This is a book for radio people, and the resulting word list is well-tailored for use of the announcer and the radio news man, and of course, students in radio. It includes such diverse proper names as Konrad Adenauer and Brian Aherne, and both foreign and domestic place names. Thus it supplements the longer, more scholarly word list in *A Pronouncing Dictionary of American English*, by Kenyon and Knott.

A check of several score recommended pronunciations between these two dictionaries gives the impression that Bender favors a pronunciation generally similar to that of Kenyon and Knott, but one which inclines slightly more in the direction of formal platform speech.

The *NBC Handbook of Pronunciation* follows the trend noted by W. Cabell Greet in *World Words* to adopt the foreign words insofar as they can be rendered by customary English sounds in the phrasing and rhythm of an English sentence. Thus Bender records Nazi as "NAH tsi." Kenyon and Knott were predicting as late as 1943 that it would be Anglicized as "NA zee."

IRVING R. MERRILL, University of Illinois

SPEECH CORRECTION ON THE CONTRACT PLAN. By Ruth B. Manser. Third Edition. New York: Prentice-Hall, 1951; pp. xvi+408. $4.75.

In writing this book, the author works from the basic premise that the person who has a speech or voice problem must himself accept the major part of the responsibility for effecting a change in his speech behavior. This basic premise is an acceptable one to persons working in the field of speech correction.

To implement her plan the author begins by including in the first two sections of the book, brief explanations of speech anatomy, speech production, the sounds of the English language, speech problems, and voice problems. A function of such material would probably be to give the teachers and the students better insight into the teaching and learning problems. The importance of such insight is quite generally accepted in most areas of rehabilitation. However, it is in these first two parts that trained workers will be most critical. Many statements such as those relating to the function of the intercostal muscles in breathing and the suggestion that a deviated septum could cause a hoarse or husky voice are highly questionable. In the author's defense it can be stated that many of her views are commonly held by speech teachers. More important, however, is the fact that these first two parts take up a relatively small part of the book and do not interfere seriously with the remaining parts which do make a major contribution to the field of speech improvement.

The bulk of the book is devoted to exercises for particular speech and voice problems. These exercises are presented in small, workable units. The adaptation of the Dalton contract plan is successfully achieved so that the teacher can assign projects to students with the assurance that the material is presented clearly and is effectively arranged so that they may be expected to be able to proceed on their own initiative.

This book should not be taken too casually by speech teachers. It is easy to think of it as just another exercise book. A careful reading, however, reveals it as much more. It is a highly commendable effort to organize exercises on a frame of educational technique.

In the foreword, Dr. Letitia Raubichek testifies that the materials and plan presented by the author are effective. The reviewer has also used this book as well as the previous editions of it and found it a very useful one.

HAROLD WESTLAKE, Northwestern University

PATHOLOGY OF SPEECH. By William R. Parker. New York: Prentice-Hall, 1951; pp. xiv+321. $3.25.

This book will certainly provoke controversy among speech educators; the organization and point of view represent a departure from the concept of speech pathology generally held. Throughout the book poor speech is considered the accessory of poor personality and derived from it. Therapies suggested are those better adapted to the clinical phychologist than the speech correctionist. The author writes as an affiliate of neither the American Speech and Hearing Association nor the American Psychological Association, so it is difficult to determine to whom this book is addressed.

Assuming that it may be intended for the undergraduate in speech correction, it would appear that this field is rather badly distorted. For instance, thirteen pages are devoted to the speech of the laryngectomized and thirteen to articulatory disorders. The incidence of laryngectomy in the United States is roughly 200 annually, virtually none in the public school population. On the other hand the management of functional articulatory disorders is the major task of the functioning speech correctionist, affecting millions of adults and children. To treat these as equal problems in the total organization of speech pathology is to distort and misrepresent the field to a student. A similar impression might be gained through the proportion of pages devoted to the rather obscure and highly specialized areas of aphasia, cerebral palsy, and bulbar palsy. Vocal disorders are dismissed with a few words related to hysterical aphonia, contact ulcer, carcinoma of the larynx and laryngitis. Nothing is said of the non-organic vocal disorders. Even though the coverage emphasizes those problems the correctionist will seldom or never see and does not attempt to stress those making up the bulk of practice, the treatment of all disorders is sketchy and, on the whole, inadequate.

Although Parker admits that 85% of speech disorders are articulatory, the section includes just two causes: emotional and organic. Under "emotional" causes, it is stated that a child "often attempts to produce sounds that he is not physiologically ready to make." This statement is not expanded any further and the vast possibilities are ignored in favor of a rather vague discussion of the child's insecurity when he becomes aware of his misarticulation and the effect of subsequent parental non-acceptance. The emotional cause of the articulatory disorder is said to be "repressed hostility," the parents curbing the natural tendency of a child to express his hostility. No support is given for this highly questionable etiology, nor is any to be found in the references at the end of the chapter. Studies at the Universities of Washington and Wisconsin report, since 1946, that no relationship exists between the personality indices of normal and handicapped children with functional articulatory difficulties. Gladys Reid, in her investigation of functional articulatory cases, concluded: "Improvement in articulation ability is not related to and cannot be predicted from personal and social adjustment." Under the heading "organic causes" the most prominent listed is tongue tie. Others are malocculsion, enlarged tonsils, and bulbar palsy. Given no attention at all is the speech sound discrimination ability of the child and the factor of retarded motor growth related to the production of swiftly moving, complex speech patterns. If articulatory disorders account for 85% of the incidence of speech disorders, this chapter does not reflect the importance of this incidence.

It is stated in the preface that the primary aim of the book is to go beyond the management of the speech defect and to consider its relationship to the whole person. This is further amplified by saying, "The way to improve speech is to improve personality. Personality is improved by improving character." This character building program, both for speech therapist and football coach, is a bit elusive. The reader is not given specific information in this regard. However, it is not probable that the speech therapist may undertake as his principal job the improvement of personality. He is not, in most instances, properly educated for this purpose. The implication in the first chapter, that all who deal with problems of speech can either give or

interpret a Rorschach test is not realistic in terms of most undergraduate curricula. The therapies outlined in this book could not, for the most part, be administered honestly by a person possessing just the requirements for clinical certification by the American Speech and Hearing Association.

The reader will notice some inaccuracies that are of varying importance. On page 142 it is stated that Flourens experimented with animals in the twelfth century rather than the nineteenth. On pages 128 and 129 there is a discussion of the differences in intelligibility of sounds to deafened ears. The reference selected, published by Dictograph Products Company, maker of Acousticon Hearing Aids, seems an unfortunate source in view of the many sources available on this subject. Even so, the charts presented do not answer the question of relative intelligibility of sounds, but instead present a grouping of sounds according to "pitch quality" and "loudness characteristics," intelligibility not being considered. Yet on the charts the sound (ae) is listed as a "high pitched" sound while (k) is listed as possessing lower pitch characteristics. Readers will notice that the information presented does not conform with that usually presented by Fletcher and others concerning the reduction of intelligibility following high-low frequency cutoff.

The chapter on stuttering is the final and most lengthy chapter in the book. It considers therapy for the preschool child, the adolescent, and the adolescent adult. The references within the chapter do not include persons in speech education who have contributed greatly to the investigation of stuttering, but do include those from the professions of medicine, psychiatry, and psychology. Stuttering is defined as, "an emotional infection," "disguised hostility," "a personality disorder," and its cause as "mixed-up emotions," but at no time is stuttering called a disorder of speech as the book title would indicate. Under this definition and those presented earlier, stuttering, nail-biting, misarticulation, and other forms of psychoneurotic behavior all have a common etiology and need not be treated except through the whole personality. It is the opinion of this reviewer that the burden of proof belongs to the advocate of such a scheme. If such a casual relationship as that set down in this book is undertaken, it should be supported by many studies dealing with the relationships between measured personality traits in stuttering and normal subjects. There are not many studies of projective tests applied to stuttering and control groups, but the ones this reviewer has seen do not permit such conclusions. According to information presented by Meltzer and Richardson, the Rorschach records presented at the beginning of this book must be considered atypical. Although differences are reported by these authors between stuttering and normal adults, Richardson explains that neither the Rorschach nor the TAT could be expected to give satisfactory group results, which is one way of saying that the results were far from positive.

The therapy suggested for the preschool stutterer is eligible for a comment. Essentially, stuttering derives from "repressed hostility." Hostility is part of the standard equipment of every youngster and he should be allowed to express it. If restraints (counter hostility) are numerous and the expression of hostility is curbed, stuttering will result from the frustration. The remedy is a program of permissiveness, according to Parker. Permissiveness on a clinical scale permits the child to do without restraint in his play period almost anything he wishes to do. Only two restraints are listed in the local

ground rules. They may be interpreted, with some apology to the author, as these: 1) the child may not throw a hammer through the two-way vision mirror or out the window where it might fracture the skull of a passerby, and 2) he may not under normal circumstances, set fire to the building. Even if these restraints do not defeat the purpose of the play therapy ("they are repressed hostility") one wonders if a clinician can long endure in such an environment. One wonders if a school administrator would view kindly a program of scheduled calamity. And most of all, one wonders if it is good psychology. The earmark of civilization is restraint. Whether or not we like it, restraints are constantly with us. To teach the child that there are no bounds to his behavior is to invite and court disaster. If ability to face reality is still a criterion of psychological adjustment, the idea of unrepressed hostility is unrealistic.

These criticisms are directed toward the policies underlying this book. It does not follow that all or most speech educators would share these opinions. It is commendable to stress the relationship between defective speech and personality. There can be no harm in a therapy that considers the "whole child," although it is doubtful that any one individual could administer such a program. The principle that defective speech follows defective personality structure seems to put the cart before the horse. The verbal output of a normal child is said to be 10,000 words per day. If speech is defective, these communications will constitute continual frustrations and anxieties in the situations where they are used. A refusal to speak will not alleviate these frustrations and anxieties concerning the communicative process. Could not defective speech be considered a source of defective personality and an improvement in the speech be said to reduce the frustration attendant to communication?

JAMES C. KELLY, University of Illinois

THE VOICE: AN INTRODUCTION TO PRACTICAL PHONOLOGY. By W. A. Aikin. New Edition by J. St. John Rumsey. London: Longmans, Green and Co., 1951: pp. ix–165. $3.00.

Those who are acquainted with the 1932 revision of this book will not need another copy. Except for a very few changes, none basic, this is virtually a word for word copy of the previous edition. A greater change than the book presents has been the accumulation of research data on voice since 1932, which may prevent the reader from accepting this book as readily as he did twenty years ago.

A clue to the general treatment of phonology covered by this book is given in the first chapter where this startling statement is found.

> "The general principles of voice are now quite sufficiently well known to enable us to make definite suggestions as to the use of the organs in speaking. As to the principles themselves, there is little that is not understood about them. . . . . "

Since the discussion following this statement was set down twenty years ago and much of the content originally written fifty years ago, the "scientific" nature of this book might be questioned as well as the statement that we now know almost everything about the principles of voice production.

Nevertheless, it is true that this book has historical significance in the field of speech education and exerted considerable influence on clinical management of voice cases in speech clinics at one time. It may be examined with interest as one source of many techniques still in use.

Dr. Aikin's book might be reviewed with either of two approaches in mind. The first would consider the correctness of the theory underlying the proposed therapy and the other the application of that therapy in clinical situations. In the interest of brevity it is better to consider the latter approach in this review, although much of the theory might be seriously challenged. The sub-title of the book suggests its importance in practical application and it might better be reviewed in this manner. Although there are more than two basic themes expanded, the two most prominent are the control of the breathing apparatus and the "tuning" of the resonators for good vowel production. Breathing control for speech is dealt with by Dr. Aikin in terms of "deep breathing" to permit phonation for a prolonged period as a requisite of good speech. He advocates the teaching of central breathing as more likely to result in good speech, outlines breathing exercises without phonation to strengthen the muscular apparatus, and suggests the use of a spirometer to measure capacity related to good speech. However, an accumulation of studies over a period of years does not support a relationship between skill in the above and good speech. Dr. Aikin does not offer any support for this relationship other than his own opinion and that of Pachierotti, an Italian singer of the 18th century. This organization for breathing control seems related to two stated principles, both of which are to be questioned: one, that speaking and singing employ almost identical use of the vocal mechanism and second, that good speech is dependent on prolonged phonation. It seems likely that a person might be able to do all of Dr. Aikin's recommended exercises and still be a poor speaker or, conversely, might be a good speaker in spite of Dr. Aikin's exercises. This evidence of relationship is necessary in a "scientific" treatment of vocal methods.

The second idea, the "tuning" of the resonator, may be viewed as impractical. It is based on the theory that a "good" sound "ah" is characterized by a whispered resonant tone of 512 cycles or "c" in the average male voice. When a "good" sound "oo" is produced it has a whispered resonance value one musical fifth lower than "ah" and when a "good" sound "ee" is produced, it has a whispered resonance of an octave above "ah". Whether or not the above is true, it would be quite impossible to employ this technique with speech handicapped children. It demands a knowledge of musical intervals and an ear keen enough to discriminate very slight pitch differences in a very low intensity whispered sound in one's own vocal structure. Speech handicapped children do not possess either this knowledge or skill, and few adults could be said to. Aikin admits that adjustment in whispered resonance pitch does not vary more than a semitone down and more than two or three semitones up, so the range of correction is narrow. No evidence is given to support the use of such a technique and such performance is not consistent with evidence of pitch discrimination abilities of children.

Other difficulties are presented in discussing vocal therapies. Dr. Aikin insists that the production of good vowel sounds demands that the teeth be one inch apart on *all vowel sounds*. This is not supported in studies of superior or normal speech and one can imagine the difficulty of saying "a new

peach" while maintaining such positions. Americans cannot generally appreciate the dictate of Dr. Aikin that the words "pour" and "floor" are pronounced like "paw" and "flaw" without a terminal unstressed sound. He constantly stresses a static concept of phonetics that does not find much of a following today. His direction that optimum pitch is "a musical third below the centre note" is not only vague but dependent upon a knowledge of a musical third and an ear good enough to find it if the subject ever located the centre note.

In summary we might refer to the publishers' cover comment which reads: . . . "a standard work addressed to those whose profession it is to train the voice in speech. . . it indicates how much may be done by men of science in the promotion and demonstration of phonological principles."

It is believed that "men of science" have done much more in the past 50 years than is reflected in this book. Aikin, despite the many references to science, does not respect much of it as it applies to the speech education of the speaker. This book, although quite interesting reading, is more important for its past contribution than it is for its present or future contribution to the education of the speaker.

JAMES C. KELLY. University of Illinois

BUSINESS AND PROFESSIONAL SPEECH. By Lionel Crocker. New York: The Ronald Press Co., 1951; pp. x+463. $4.00.

The request to review Lionel Crocker's *Business and Profesional Speech* was accepted with high expectations. We had a high regard for the author personally and professionally. We held his numerous publications, including his textbook, *Public Speaking for College Students*, in high esteem. We had been looking for a new textbook to use in a course entitled "Business and Professional Speaking," in which we have been using the same text for many years, one that is exceptionally well known and commonly used but last revised in 1937.

The writer of this review must confess that he was somewhat disappointed with Crocker's *Business and Professional Speech*. It did not quite measure up to his expectations.

The reviewer used this rather personal approach because he believes that his expectation and reaction is likely to be typical of that of many profession colleagues. It is only fair and proper that we should present the analysis by which we arrived at the above conclusion. Maybe others, after weighing the points of strengths and weaknesses for themselves, will not concur in this reviewer's conclusion.

The book is divided into two parts: Part I, THE THEORY OF SPEECH; Part II, COMMON TYPES OF BUSINESS AND PROFESSIONAL SPEECHES. Part I is 315 pages in length; Part II is only 100 pages long. Part I involves 21 chapters that cover the basic principles—this much of the book is a text in straight public speaking with very little application to business situations. The chapters in Part I are, as they claim to be, "theory"—they do not culminate in suggested speech-making assignments for the application of the "theory." If it is expected that mastery of the "theory" in Part I will be integrated with classroom speaking assignments based on Part II, the manner in which this can be conveniently done, despite the Suggestions To Teachers in Appendix I, is not clear to this reviewer.

On the other side of the ledger, this reviewer considers the book to be written in an exceptionally clear and interesting manner. For the most part, the author has used short sentences. The vocabulary is simple. The logic is clear. Direct discourse is common. The structural organization of each chapter is such that the material is easy to read and remember. In this respect the book is distinctly superior to the traditional text in the field about which the students often complain of a laborious and ponderous style of writing.

The book impresses me as a text in public speaking "dressed up" to appeal to people in or entering the business world, better suited for adult education than college classes. If Winans is right that public speaking is public speaking whether it be in a business situation or wherever you find it, perhaps the author has gone far enough in his adaptation to business situations. But if one believes in teaching the direct application of speech principles to business situations, Crocker's *Business and Profesional Speech*, in the opinion of this reveiwer, falls short of being the text in the field.

This writer wishes now that he had not accepted the responsibility of reviewing the book. It is difficult to write thus of the work of a personal and professional friend. We suggest that those who are looking for a new text in this field review the book for themselves. We would be relieved to learn that there are those who disagree with this evaluation.

LEROY T. LAASE, University of Nebraska

INVITATION TO THE THEATRE. By Frank H. O'Hara and Marguerite H. Bro. New York: Harper and Brothers, 1951; pp. xi+211. $3.00.

Invitation to the Theatre is, in one sense, a misleading title. It suggests not only the play but also the contributing arts which transform *drama* into *theatre*. Actually the O'Hara-Bro "Invitation" is concerned primarily with drama; quite specifically with an analytical approach to the subject. However, I feel that their "Invitation" has a use well beyond the immediately obvious service to the beginning playwright. Many of us in the educational theatre have become interested in a course to serve as a general introduction to theatre, a course which will be of general value and interest to the entire Liberal Arts College rather than to majors in Theatre. It seems to me that *Invitation to the Theatre* is an excellent book to use as a guide through the drama portion of such a course.

The book is not only well written but also provocatively written. The various elements of drama are introduced in their simplest terms. The authors make no pretense about being either complete or dogmatically "right" in their presentation. One senses an honest challenge by the authors to their readers to an open discussion of all points throughout the text. I feel that the presentation is such that the average college student (and his instructor) will take up the challenges — resulting in a number of very interesting class discussions to which the student will contribute some voluntary hours of "outside" reading of suggested plays.

"Invitation" is divided into four sections: the first deals with the forms of drama; the second with its structure; the third with a very sketchy history of drama; the fourth presents a "Dictionary of Terms Used in Playwriting and Production" (brief but interesting) and a really good index to the book. On the whole, I find the book "good reading" and anticipate a wide usage as text or reference book.

JOHN P. LELAND, Knox College

THE PLAY: A CRITICAL ANTHOLOGY. Ed. Eric Bentley. New York: Prentice-Hall, 1951; xii+774. $2.75.

One can not but admire the selection of plays in the Bentley anthology: "Cyrano," "The Importance of Being Earnest," "The Miser," "Twelfth Night," "Othello," 'Antigone," "Ghosts," "The Ghost Sonata," and "Death of a Salesman." One may not agree entirely that the specific translations are the most stageworthy to a modern audience, but the plays themselves will receive little question. They belong.

The most interesting feature of the anthology lies in the Bentley introductory and summary discussions of each play as the "course in the drama" progresses systematically from romantic melodrama to farce, to comedy, to tragedy (Elizabethan and Greek), to *realism*, and finally to fantasy — the "course" ends with Strindberg. Miller's play is included as something to be tested by the standards set up by Bentley in his discussions of the other plays.

Another novel feature of the anthology is the inclusion of the critical opinion of others — not necesarily in accord with Bentley's views, as a part of the summary discussion. ("Death of a Salesman" is accompanied by an entire broadside of critical opinion!) It is very interesting to read Mr. Bentley's evaluation and criticism of other critics. Needless to say, I found the book stimulating and suggest that the anthology might prove very useful in the drama portion of any course designed to "introduce" the student to drama and the theatre.

JOHN P. LELAND, Knox College

NEWS AND NOTES

LELAND M. GRIFFIN, *Editor*

FORENSIC ACTIVITIES

CARTHAGE COLLEGE: The freshmen debate squad, which was organized this year, has won over half its debates.

DENISON UNIVERSITY: Richard Lugar and Thomas Skidmore, who represented Denison against the Oxford University debate team, will travel to Boston to participate in the tournament to be held there February 8, 9. Denison will also participate in the 10th Annual Buckeye Tournament at Kent State University. Thirty men and women comprised the debate squad this year and all received experience in intercollegiate debating.

EDGEWOOD COLLEGE: Each year students of Edgewood College participate in the "imitation" United Nations held in the Capital or at the University of Wisconsin.

HILLSDALE COLLEGE: Contestants from Hillsdale College have participated in the following events sponsored by the Michigan Intercollegiate Speech League: the Extemporaneous Speaking Contest, men's division, in January, 1952; the Oratory Contest, both men's and women's divisions, in March; and the Interpretative Reading Contest, men's and women's divisions, in May.

UNIVERSITY OF ILLINOIS: The third annual University of Illinois Conference on Public Problems will be held March 7 and 8. The problem for this year is: "What changes, if any, should be made in the administration of intercollegiate athletics."

UNIVERSITY of ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: The University of Illinois, Chicago Undergraduate Division, sponsored the first annual national contest in public discussion. Colleges and universities in twelve states sent tape recording to Chicago, where they were evaluated.

Another new feature of the forensic program is the presentation of a series of split-team debates followed by forums at the Lawson Y.M.C.A. A variety of topics are used.

Twenty-one colleges and universities participated in our fourth annual freshman-sophomore tournament on December 1. Wisconsin, Northwestern, and Bradley tied for first place. John Insalata (Illinois-Chicago Div.) and Nash of Wisconsin tied for top honors in individual speaking. A high-school tournament and workshop for February 23 is planned.

The varsity debaters have carried out their usual busy schedule. They tied for first place in the tournament at Eastern Illinois and in the men's championship division at Kirksville, Missouri. They tied for second place in the junior division at Kirksville.

INDIANA STATE TEACHERS COLLEGE: The Twelfth Annual High School Speech Tournament sponsored by Indiana State Teachers College was held on the campus January 25-26. The Indiana State chapter of Tau Kappa Alpha, under the supervision of Prof. George McCarty, Director of Forensics, was in charge of the annual two-day, five-event program. The program included events in debating, radio speaking, original oratory, oratorical declamation, and extempore speaking. An increased interest in the tournament resulted from the awarding of cups and plaques to schools winning first and second places in the various events. The awards were provided through the generosity of Radio Station WBOW, the Junior Chamber of Commerce, and various civic clubs. Indiana State Teachers College provides a sweepstakes award based upon achievement in total participation.

INDIANA UNIVERSITY: On February 16th Indiana University debate team attended the DePauw University Debate Tournament.

The Indiana University Hoosier Forensic Conference will be held on February 29 and March 1.

Indiana University will participate in the meeting of the Western Debate League to be held at Ohio University on April 4.

Audience debates with various institutions will be held on the Indiana University campus during the spring term.

KENYON COLLEGE: The Kenyon Debate team is scheduled to participate in the Ohio Association College Teachers of Speech tournament at Capitol University, February 23rd; in the Varsity Tournament at Kent, Ohio, on March 8th; in the Individual Events Contest at Marietta College on March 15th; in the Tau Kappa Alpha Conference at Case Institute, Cleveland, on April 3-5th; and in the First Year Debate Tournament at Ohio Wesleyan on April 19th.

LAKE FOREST COLLEGE: Lake Forest College was host to the Illinois Inter-collegiate Oratorical League annual state contests in oratory and extemporaneous speaking. The contests, which were eliminations to choose champions in Men's and Women's Oratory to represent the State of Illinois in the Interstate Contest, was held at Lake Forest on February 22-23.

MARIETTA COLLEGE: The College and Pi Kappa Delta sponsored the annual Ohio-West Virginia Debate Tournament on February 2. Because of the Ohio River flood, several of the schools who had entered were not able to attend. The cup was awarded to Ohio Wesleyan University teams, who scored five wins and one defeat.

MIAMI UNIVERSITY: The Miami Student Speakers Bureau is having a wide variety of subjects from which organizations may choose programs. The Bureau serves as a program source for clubs and organizations within fifty miles of Oxford.

A local oratory contest, the Charles Henry Fisk Oratorical Prize, will be held February 28.

The 4 O'clock Lectures, sponsored by TKA, presented a series of lecture-forums last semester on the general subject of Inflation. The lectures were continued this semester and featured individual programs by faculty members from various fields.

Miami speakers will take part in both the Women's Individual Events Contest at Springfield and the Men's Contest at Marietta.

UNIVERSITY OF MISSOURI: The Forensics Office of the University of Missouri is sponsoring three seperate activities. In addition to the regular program of campus and invitational debates and discussions, Forensics sponsors the student speech group, the Athenaean Society, which carries on a series of discussions and lecture forums. In December, the first all-campus Town Meeting was held. This activity attracted the attention of the student body and a second program was held in January. Other programs are planned for February and April.

Forensic events scheduled for the second semester are the Australian-Missouri debate. to be held on February 26, and debates with the University of Texas and University of Kansas. The 102nd Annual Stephens Oratorical Contest is planned for March 25. The Missouri State Speech Conference for high school students will be held on April 25-26, and the State High School Debate Contest will be held on April 26.

NORTHERN ILLINOIS STATE TEACHERS COLLEGE: The finals of the 20th Annual George O. Strawn Intra-mural Discussion Contest were held before the DeKalb Kiwanis Club on November 26, 1951. The national discussion question was the subject explored.

160 high school speakers participated in the Forensic Clinic on January 26, 1952.

Six delegates and one alternate represented Northern at the Third Annual Illinois Student Legislative Asembly, which held its session in the House Chambers in the state capitol at Springfield, November 9-10, 1951. The problem of wage and price control was the general subject which engaged the attention of the student legislators in committee discussion and parliamentary debate.

One of the eleven undefeated teams in the Bradley University Invitational Forensic Tournament, held at Peoria on November 16-17, was from Northern.

The College held its Sixth Annual Invitational Forensic Tournament on February 29 and March 1. The tournament included a forensic progression of round table discussion, extempore solution speeches, and parliamentary debate, as well as oratory and standard debate.

SOUTHEAST MISSOURI STATE COLLEGE: Southeast Missouri State College entered two teams in the debate tournament at Illinois Normal University. The teams won nine of ten debates and ranked among the highst 20% in proficiency ratings. Besides participating in the annual Delta Sigma Rho tournament at the University of Wisconsin and the annual Missouri college tournament at Warrensburg, Southeast Missouri State will act as host school to the joint Missouri-Illinois Provinces Pi Kappa Delta convention in April.

STATE TEACHERS COLLEGE, WHITEWATER, WISCONSIN: Students from the College will participate in the Wisconsin State Oratorical Contest to be held at Whitewater on March 19, and in the Sixth Annual Student United Nations Assembly to be held at the University of Wisconsin on March 28.

WASHINGTON UNIVERSITY: The spring semester marks an expansion of the Washington University Debate Council extension program of public speaking. In addition to informal debates on current public issues, panels are being prepared for high school audiences on student life at Washington University. The progress of the Interfaith and Interracial Panel, sponsored by the Speech Division, has also been placed under the management of the Council. Six appearances before civic clubs and schools of the area have already been scheduled for February and March.

Since the first of the year the Council has also sent debating teams to the Fourth Annual Blizzard Tournament at William Jewell College and to the Grand Western Tournament at Northwestern. On February 28, the Council will be host to a debating team from Australia on the question, "Does modern society neglect the individual?"

WILLIAM JEWELL COLLEGE: William Jewell debaters met the Australian debate team on February 20. The Jewell debaters took the affirmative on the proposition, *Resolved, that this House Prefers Groucho to Karl.* Captain H. Cotton Minchin, the British Consul in Kansas City, served as moderator for this debate.

On January 12, fifty teams from seventeen colleges in the area attended the annual William Jewell "Blizzard Tournament."

WITTENBERG COLLEGE: Wittenberg College debate teams met a full schedule during the 1951-52 season. In addition to regular forensic activities, student speakers participated in programs presented before civic, religious, and professional organizations, and in demonstration debates presented before high school audiences.

RADIO and DRAMA

CARTHAGE COLLEGE: Carthage has begun broadcasting three times weekly over KOKX, Keokuk, Iowa. These programs are under the supervision of the Speech Department.

CLARKE COLLEGE: Clarke College presented a script-in-hand production, *A Phoenix Too Frequent,* January 16. The spring production, *Antigone,* will be presented April 26-27. The children's play, *"The Emperor's New Clothes,* given February 21, 23, 24, was directed by drama majors to fulfill requirements for degrees.

A series of great plays hase been given on the campus radio station. The programs have been approximately an hour in length. Already presented: *Medea, The Merchant of Venice,* and *The School for Scandal. Hedda Gabler* and *The Importance of Being Earnest* will complete the series.

DENISON UNIVERSITY: Denison airs two programs over WCLT (Newark, Ohio). One is a discussion program, and the other is a weekly coverage of the news of the campus. WBNS is running a series of college programs for Central Ohio Colleges. Denison will present four such programs.

The Denison University Theatre schedule has an international aspect for the second semester:

January: *Prophesy To The Wind*, by Norman Nicholson, to be presented arena style and for the first time in America.

February: *Icebound*, by Owen Davis, and *Tartuffe*, by Moliere, will alternate nightly in a "Discovery Week" and will feature all un-tried actors.

March: *Henry IV—Part I*, by Shakespeare.

April: *Woyzeck*, by George Buechner.

May: Walter Kerr's adaptation of *The Birds* by Aristophanes.

Ouring the semester 5,000 children will see *The Land of the Dragon* by Madge Miller.

EDGEWOOD COLLEGE: Edgewood College will present an original radio drama by Gertrude Lansdorf over station WQBA. The play, *A Man of Good Will*, won first place in the Wisconsin Drama Guild Contest.

HILLSDALE COLLEGE: Hillsdale College produced *She Stoops to Conquer* in Circle Theatre style on November 13, 14, 15, 1951. Thorton Wilder's *The Happy Journey*, was presented for Hillsdale College assembly in March. *Death Takes a Holiday* will be given April 30, May 1.

UNIVERSITY OF ILLINOIS: Major productions of the Illini Theatre Guild at the University of Illinois during the first semester were: *The Little Foxes*, by Lilliam Hellman; *Amphitryon* 38, by Jean Giradoux; and *Volpone*, by Ben Jonson. Scheduled major productions for the second semester are: a bill of two short operas. *Mavra*, by Igor Stravinsky, arranged for two piano accompaniment by Soulima Stravinsky, the composer's son, who is a professor in the School of Music at the University, and *The Poor Sailor*, by Darius Milhaud, with libretto by Jean Cocteau; *Firs*, by Arthur Gregor; and, closing the major season, *The Lady's Not For Burning*, by Christopher Fry.

UNIVERSITY OF ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: The fall dramatic production was *State of the Union*, with Mrs. Frances Goulson directing.

The Chicago Undergraduate Division is actively studying the posibilities of using television and FM radio for providing educational service to the community and is participating with other colleges and universities in the metropolitan area in drawing up joint plans.

INDIANA UNIVERSITY: The Indiana University Theatre's schedule consists of the *Jordan River Revue*, March 5-15; *Murder In The Cathedral*, April 23, 24, 25, 26; and *Blithe Spirit*, Tuesday, June 24, for the Fourth National Drama Conference sponsored by the National Thespian Society.

The Conference will be held in the Indiana University Theatre June 23 through 28. Thirty-six states will be represented. Three full length plays will be presented by visiting casts, and four untstanding actors, producers and directors will give principal addresses at the morning session. The speakers will be professionals from New York and Broadway.

Thirty minute-programs will be presented weekly over WTTV during the second semester. The Brown County Playhouse, operated by the University Theatre, will open June 27 with *Blithe Spirit*, and will run until August 3. Among other plays to be presented are *Arsenic and Old Lace*, and *Broken Dishes*.

KENT UNIVERSITY: On January 26, 1952, Kent State University sponsored a drama clinic for high schools of Northeastern Ohio. The drama clinic, under the direction of Profesor G. Harry Wright, director of dramatic activities of Kent State University, offered a varied program for students and teachers of drama in the high school. Included in the program were demonstrations in make-up, playcasting, arena production, and a complete three act play, *Medea*, under the direction of G. Harry Wright.

In addition to the demonstrations, two theatre authorities came to Kent State University to discuss various phases of high school production. Fredrick Buerky, Technical Director of Wisconsin Theatre, discussed "How to Produce Plays in High School Without Money",, and Professor R. C. Hunter, of Ohio Wesleyan, spoke on "Producing Classics in High School."

In the near future, construction will begin on a stage to be used for "theatre-in-the-round" presentations. The theatre auditorium will seat 100 persons. *Candida*, by George Bernard Shaw, is scheduled for a series of 12 or 13 performances this spring.

The radio division of the school of speech at Kent State University recently broadcast programs of the National Association of Educational Broadcasters Tape Network.

In the past two years Kent State University's radio broadcasting has increased from 10 hours a week to 27½ hours a week on a 5 day week basis of regularly scheduled programs. Plans are being made to increase the broadcasting to a 40 hour week in the near future.

KENYON COLLEGE: The college continues to supply radio programs, taped and live, to Mt. Vernon radio station WMVO, under the titles: *This Is Kenyon Calling*, and *Kenyon College On The Air*.

The Dramatic Club will produce *Winterset*, February 20 through 23, and *The Playboy Of The Western World*, April 23 through 26. It will also produce a bill of student written and directed one-acts, May 16 and 17.

LAKE FOREST COLLEGE: The third presentation of the season is *Liliom*, to play February 19-22.

This year marks the "Golden Anniversary Season" for the Lake Forest College Garrick Players, one of the oldest dramatics groups in the Chicago area. In commemoration of the Fiftieth Season, the group is presenting a series of "hits from the past," including *Ghosts*, *The Rivals*, *Liliom*, and *Merchant of Yonkers*. At a special Golden Anniversary celebration, held

on Sunday, January 20, 1952, the Garrick Players presented a performance of *David Garrick*, the play first presented by the group in 1902. Special guest was Mr. Clarence Diver, who played the part of "David Garrick" in the original performance.

MARIETTA COLLEGE: The radio studio has been completely modernized and decorated; a new music library room has been added; and the audience room has been equipped for particapation programs.

The new director of radio is Ray A. Barnhart, M.A., University of Houston. The play program for the year is as follows: Chekhov's *Uncle Vanyan;* October; Giradoux's *The Madwoman of Chaillot,* December; Gilbert and Sullivan's *The Pirates of Penzance,* February; Congreve's *The Way of the World,* April; an original monodrama, *In the Service of the Empire,* May.

MIAMI UNIVERSITY: The radio studios have been improved by the installation of two new Collins consoles. Under the supervision of Mr. Stephen C. Hathaway, the carrier-current station WRMU has been completely rewired resulting in improved signal quality. This installation serves nineteen student dormitories on the campus. Mr. Robert D. Wallace has produced a television program over Cincinnati's WCPO-TV, and is preparing a series for production over WLW-T. Miss Hortense Moore produces eleven "remotes" each week over Hamilton and Middletown stations, and one taped remote for a Newark station.

Dr. Homer N. Abegglen is directing *Much Ada About Nothing* for March production. Mr. Ronald Kern directed *Electra* for a December engagement. Three experimental productions were done in January under student direction.

UNIVERSITY OF MISSOURI: The Missouri Workshop, dramatic club on the campus of the University of Missouri, produces two major plays each semester. Last semester *Billy Budd* and *The Corn Is Green* were presented. This semester the club is producing *Darkness at Noon* and *The Madwoman of Chaillot.* The plays are directed by Professor Donovan Rhynsburger, professor of speech and dramatic art. The sets are designed by Professor Elmer L. Bladow.

NATIONAL COLLEGE OF EDUCATION: In November the Drama Club presented for six performances, *Penny Lad* by Clara Belle Baker, a play for children. A Christmas pageant, "*The Little Shepherd,* was presented December 20. *Cradle Soup,* by the Sierras, will be given March 6-7-8.

NORTHERN ILLINOIS STATE TEACHERS COLLEGE: Dramatic presentations of the Northern Illinois State Teachers College players included the presentation of the three-act plays, *The Male Animal, Double Door,* and *The Glass Menagerie.* Various one-act plays have been presented both on the campus and off the campus during the year. A completely new lighting system will be installed during the year.

SOUTHEAST MISSOURI STATE COLLEGE: For the first show of the 1951-52 season, Southeast Missouri State College Black Mask Society produced Mary Chase's *Harvey*, November 15 and 16, 1951. The second show produced February 14 and 15, was *Summer And Smoke* by Tennessee Williams. The final show of the year, to be presented in May, in conjunction with the Music Club, will be Lerner and Loewe's *Brigadoon*.

OHIO NORTHERN UNIVERSITY: *Seven Keys to Baldpate*, was given January 30, 31 and February 1. The department sponsored a community theater production of *Ah Wilderness* February 21, 22, 23.

Campus Devotions, a program of morning meditation, is presented weekly over WLOK (NBC-Lima). Radio Workshop participates in *Homemaker Harmonies*, a locally sponsored program aimed at the housewife.

OHIO UNIVERSITY: Equipment is now being installed in the new home of Ohio University's radio station, WOUI-AM and FM, in the basement of the recently completed Speech and Theatre Building. Physical facilities include staff offices, traffic room, record storage, two control rooms, three studies, an auxiliary studio-classroom, shop, and news room. A twenty-four hour United Press radio wire service has been installed in the news room for use in instruction and news broadcasting. It is expected that the new quarters will be ready for use early in the second semester.

Plays scheduled for production during the second semester at Ohio University are *The Silver Whistle*, March 4-8, to be directed by Virginia Hahne; *Harvey*, April 29-May 3, to be directed by Christopher Lane; and a student production of *Trelawney Of The Wells*, May 8-11.

Professor Lane is also directing the musical comedy, *Die Fledermaus*, which will be produced jointly by the School of Dramatic Art and Speech and the School of Music, on March 27, 28, 29.

STATE TEACHERS COLLEGE, WHITEWATER, WISCONSIN: A weekly 15 minute program of discussion and adult education is aired over WCLO Janesville, and a monthly 30 minute program is presented over the state FM network at Madison.

The dramatic productions scheduled for the spring term are: *Charley's Aunt*, March 9; *The Firefly* (musical during Fine Arts Festival), May 19; and *The Innocents*, on July 23.

UNIVERSITY OF TULSA: Professor Ben G. Henneke announces that University of Tulsa FM station, KWGS, begins an in-school listening program, in cooperation with the Tulsa Board of Education and PTA, through the planning of Jim Randolph, director of radio. Recent affiliation with SCBS provides interchange taped shows, along with NAEB tape network programs. The Theater will present *The Mistress of the Inn* arena style, directed by Dr. George R. Kernodle, in March, and *"Chicken in the Ruff*, an original musical comedy about Queen Elizabeth by Dr. Beaumont Bruestle, of the University staff. The latter play will give its world premier performance for the delegates to the CSSA convention in Tulsa on April 18-19. Now past history is the successful revival of *Uncle Tom's Cabin*, which opened at the University in February and toured a three state area in March. Directed by Professor Henneke, the show created quite a stir among the generation that had seen touring "tom shows" at the turn of the century.

WASHINGTON UNIVERSITY: Spring productions begin on March 5 with a production of *Macbeth* by *Thyrsus*, the student drama organization, directed by Nelson Magill; technical direction, Willard Bellman. This will be followed by three experimental productions of one-act plays. These plays are produced by the members of the Directing, Acting and Stagecraft classes. The final Thyrsus production of the year will be *Our Town* by Thornton Wilder.

WESTERN MICHIGAN COLLEGE: *The World We Live In* by Josef and Karel Copek was produced by Western Michigan College Players on January 17, 18, and 19.

WILLIAM JEWELL: *Moor Born* to be presented March 13-15, will be the spring production of the William Jewell Theater.

SPECIAL PLANS

CARTHAGE COLLEGE: Construction has begun on a half-million dollar Chapel-Music-Theatre Building. It will contain complete facilities for drama, speech and radio.

DENISON COLLEGE: Plans for the sixth season of the Denison Summer Theater are underway. Beginning June 17, a bill of ten plays will be presented, with a new play opening each Tuesday and running for five performances. Last season the summer theater played to 22,000 admissions.

UNIVERSITY OF ILLINOIS: The Summer Session and the Department of Speech at the University of Illinois is inaugurating this summer a Debaters' Workshop for outstanding Illinois high school debaters. Sixteen students recommended by their principals and speech teachers will be invited to the campus in Urbana for two weeks of intensive study and practice in discussion, debate, and public speaking.

INDIANA UNIVERSITY: The University Theatre will present *The Silver Whistle* at Louisville, Kentucky, Columbus and Marion, Indiana.

KENT UNIVERSITY: On December 6, 1951, the School of Speech of Kent State University sponsored a conference on "Speech in Industry." The purposes of the conference were three-fold: 1. to provid a meeting-ground for industries to exchange ideas for improving speech communication; 2. to promote better speech and better speech training in industry; 3. to enable industry and education to work together for mutual benefit.

Due to the success of the conference, tentative plans have been made to make the meeting an annual affair. Both educators and persons in industry received the ideas and participated enthusiastically in the program.

KENYON COLLEGE: The Kenyon College Chapter of Tau Kappa Alpha held a series of three individual events contests in extemporaneous speaking, interpretative reading, and oratory on February 8, 15, and 22nd respectively. Cups were awarded the winners in each event.

LAKE FOREST COLLEGE: "Theatre Under the Stars," the Lake Forest College summer theater group, will inaugurate its third season in 1952.

MARIETTA COLLEGE: The drama and speech departments, together with the music and art departments, are planning a Fine Arts Week for the last week in April. Demonstrations, exhibits, lectures, and programs will be presented to visiting high-school seniors of the community and from surrounding towns.

OHIO UNIVERSITY: Blanche Yurka will be a guest of Ohio University on April 2. She will present one of her dramatic programs and meet with students and faculty in round table discussions on the theatre.

Plans are being made for the second season of the Ohio Valley Summer Theatre, a joint project of Ohio University and the community of Athens. The first season's program in the 1951 summer session centered around a Shaw Festival, with the stage production of four Shaw plays and the presentation of two of his movies.

Five Pulitzer prize plays produced in the University's new theatre are planned for the 1952 season. A resident group limited to 30 students will work full time in all phases of the theatre, together with interested members of the faculty and community.

STATE TEACHERS COLLEGE, WHITEWATER, WISCONSIN: In cooperation with the local elementary school, State Teachers College will offer a summer course in creative dramatics for elementary school teachers. A program of in-service training for high school teachers of speech is also being offered through the facilities of the Whitewater high school.

UNIVERSITY OF TULSA: The University of Tulsa Speech and Hearing Clinic will be ready for classes and work by June 1, 1952. Construction and remodeling will begin in early March.

WILLIAM JEWELL: A course in voice and phonetics will be added to the curriculum in the fall.

WITTENBERG COLLEGE: The department at Wittenberg plans to sponsor a number of public forums and discussions before churches, service clubs and business and professional organizations in the community.

PERSONAL NOTES

CARTHAGE COLLEGE: Professor Gerald Kroeger, head of the Speech Department, has been invited to direct a pageant at the Lutheran World Federation Convention in Hanover, Germany, this summer.

DENISON UNIVERSITY: Lionel Crocker's *Business and Professional Speech* was published in September by the Ronald Press. A second book, *First Lessons In Oral Reading*, will be published in June by Prentice-Hall.

Professor Crocker, who will be on the faculty of the University of Michigan during the summer term, represented the SAA at the annual meetings of the American Council on Education in Washington, D.C., on January 25 and 26.

The place of Robert J. Robbins, now on leave of absence for study at Northwestern University, has been taken by Pressley McCoy. Robert McDaniel has been a new student assistant in the department during the present year. Martin J. Dean, therapist in the Newark, Ohio, public schools, has been teaching a section in remedial speech at Denison this year. Mr. Dean will teach at the University of Maine during the coming summer.

EDGEWOOD COLLEGE: Each week a student in the Play Production Class produces a play which is then criticized by the class and instructor.

UNIVERSITY OF ILLINOIS: Professor Herbert Kubly, who has been on leave from the University of Illinois during the past year and a half, has returned to the campus to resume his duties as head of the playwriting courses. Mr. Kubly has been in Europe lecturing at various universities and making a survey of dramatic activities.

Otto Dieter and Marie Hochmuth have been promoted to the rank of Associate Professor of Speech.

UNIVERSITY of ILLINOIS, CHICAGO UNDERGRADUATE DIVISION: Mrs. Norma Koenig has returned to the staff for the fall semester.

Dr. Wayne N. Thompson was elected president of the Illinois Speech Association for the coming year.

Professor Thompson, Head of the Speech Staff, has been relieved of most of his classroom teaching to become radio coordinator for the Chicago Undergraduate Division.

At the annual convention of the Speech Association of America, Carl Pitt served as chairman of the committee on ushers, and Professor Thompson was chairman of the committee on educational exhibits and special equipment.

INDIANA UNIVERSITY: Professor Richard L. Moody is on sabbatical leave during the year 1951-52. He spent the first semester touring England and the Continent and is spending the second semester at the University of Hawaii. Substituting for him is Professor Fred J. Parrott.

Professor Chester Caton has been recalled by the Air Corps, and William E. Kinzer has been appointed to serve in his place.

MARIETTA COLLEGE: *Dramatic Magazine* has published the series of seven articles on scene design by W. J. Friederich as a special pamphlet, *Styles of Scene Design.*

Professors W. J. Friederich, Ruth A. Wilcox, and Ray A. Barnhart attended the national convention in Chicago, where Prof. Friederich acted as commentator on the paper "Light Projections in Scene Design," by Prof. Joseph Scott of the University of Illinois.

Miss Joan McMillen has been added to the speech staff the second semester. She will handle the extra classes in speech fundamntals which are now required of all students for graduation from Marietta College.

MICHIGAN STATE COLLEGE: In September, John H. Jennings was appointed instructor at Michigan State College. Before coming to Michigan, Mr. Jennings founded and organized the San Francisco Theater Association with the aid of grants from the National Theater Conference and the Columbia Foundation. He is a professional writer and has served as story analyst and director of the Studio Theater for RKO.

Mr. Jennings holds the Master of Arts Degree from the University of California and has studied drama at Yale University under a university fellowship.

Stuart Chenoweth is on leave of absence from Michigan State College to continue his work toward the doctorate at Northwestern University.

Ralph Duckwall was appointed to an instructorship in September. Mr. Duckworth is in charge of makeup and costuming and teaches other courses in theater.

UNIVERSITY of MISSOURI: Jay William Sanders, Jr., is a new instructor in the Department of Speech and Dramatic Art at the University of Missouri. Mr. Sanders received his A.B. from the University of North Carolina in June, 1950 and his M.A. degree from Teachers College, Columbia University in June, 1951.

OHIO NORTHERN UNIVERSITY: J. B. Ranney and W. G. Bale, who is on leave for further graduate study, attended the SAA convention in Chicago last December.

UNIVERSITY of TULSA: H. Rodman Jones, of the Speech Department staff, is on leave-of-absence while he completes work on his Ph. D. degree. The recipient of a Ford Fellowship grant. Mr. Jones expects to be in Tulsa in time for the CSSA convention on April 18-19.

WABASH COLLEGE: Victor M. Powell returns to Wabash College as Director of Forensics on February 1 after spending 18 months pursuing graduate work at the University of Missouri.

William K. Clark, who served as Director of Forensics during Mr. Powell's absence, is now Director of Theatre.

W. Norwood Brigance, chairman of the department, will be beyond reach of mail from June 1 until September, covering Europe by camera and car. "I won't promise not to enter a European library," he writes, "but am leaving the U. S. to escape from libraries, books, desks, typewriters, manuscripts, and mail. You are more likely to find me in the Alps with a camera, and later at St. Andrews with golf clubs."

WASHINGTON UNIVERSITY: Donald C. Bryant was a guest lecturer at Cornell University in February. Professor Bryant's lecture was based on research in the Burke papers which he completed in England last summer.

WITTENBERG COLLEGE: Members of the staff have presented more than fifty addresses before local and state high schools, church groups and professional clubs. Professor Charles Endter was added to the staff at the beginning of the second semester. Mr. Endter will teach courses in play production. A position for a full time teacher of speech and drama will be available in September, 1952.

MISCELLANEOUS

ALBION COLLEGE: Two major productions were staged the first semester by the Albion College Players, *Blithe Spirit*, by Noel Coward and *Darkness at Noon* by Sndney Kingsley. In preparation are *The Man Who Married a Dumb Wife, The Doctor in Spite of Himself* and three one-act plays to be produced by the Albion College Players Workshop under the direction of Dr. Brock.

CARTHAGE COLLEGE: Theatre productions have been increased to three this year. *George Washington Slept Here* was produced last fall and *Hay Fever* is in rehearsal. The third play for spring will be *Goodbye My Fancy.*

EDGEWOOD COLLEGE: Sister Marie Aileen has solved the problems of finding practice periods for many students who engage in after school business activities by giving class performances and day-time radio productions.

MIAMI UNIVERSITY: Plans are in progress for the construction of a 60 by 40 foot building to house the technical construction work of the University Theatre. Plans were first drawn by Ronald C. Kern, technical director of the Theatre staff.

NATIONAL COLLEGE of EDUCATION: The Drama Club at National College gives one production a year for children of the community. Since no children's entertainments are available in the smaller neighboring towns, the club has been able to fill a need and to give valuable experience to the students as well.

NORTHERN ILLINOIS STATE TEACHERS COLLEGE: Plans are being made for the third Summer Speech Workshop for Handicapped Children. The Workshop will be one of five summer speech programs in the state, the programs being sponsored jointly by the Division of Services for Crippled Children and the respective cooperating colleges. Tentative plans call for housing of thirty children, with the period of residence extending from June 14 to July 25.

OHIO NORTHERN UNIVERSITY: Limited clinical activities in Speech Correction are in progress with the cooperation of the Ada Community Schools. The clinic is under the joint direction of the ONU Speech Department and Dean Clarke, Speech Administrator of the Ada High School.

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All C. S. S. A. members should note that the Speech Association of America discontinued regional memberships as an option on the Sustaining Membership of of that organization.

Therefore the April, 1952 issue of the **CSSA Journal** will be the last copy to be received by those who paid through the S A A office. Hereafter all subscriptions and membership will have to be paid directly to the Secretary of C. S. S. A.

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